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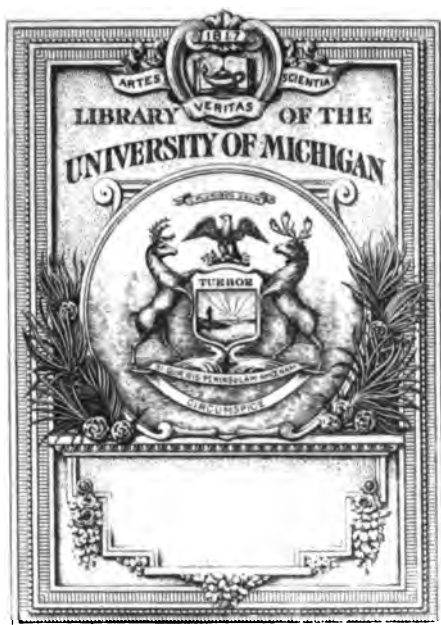
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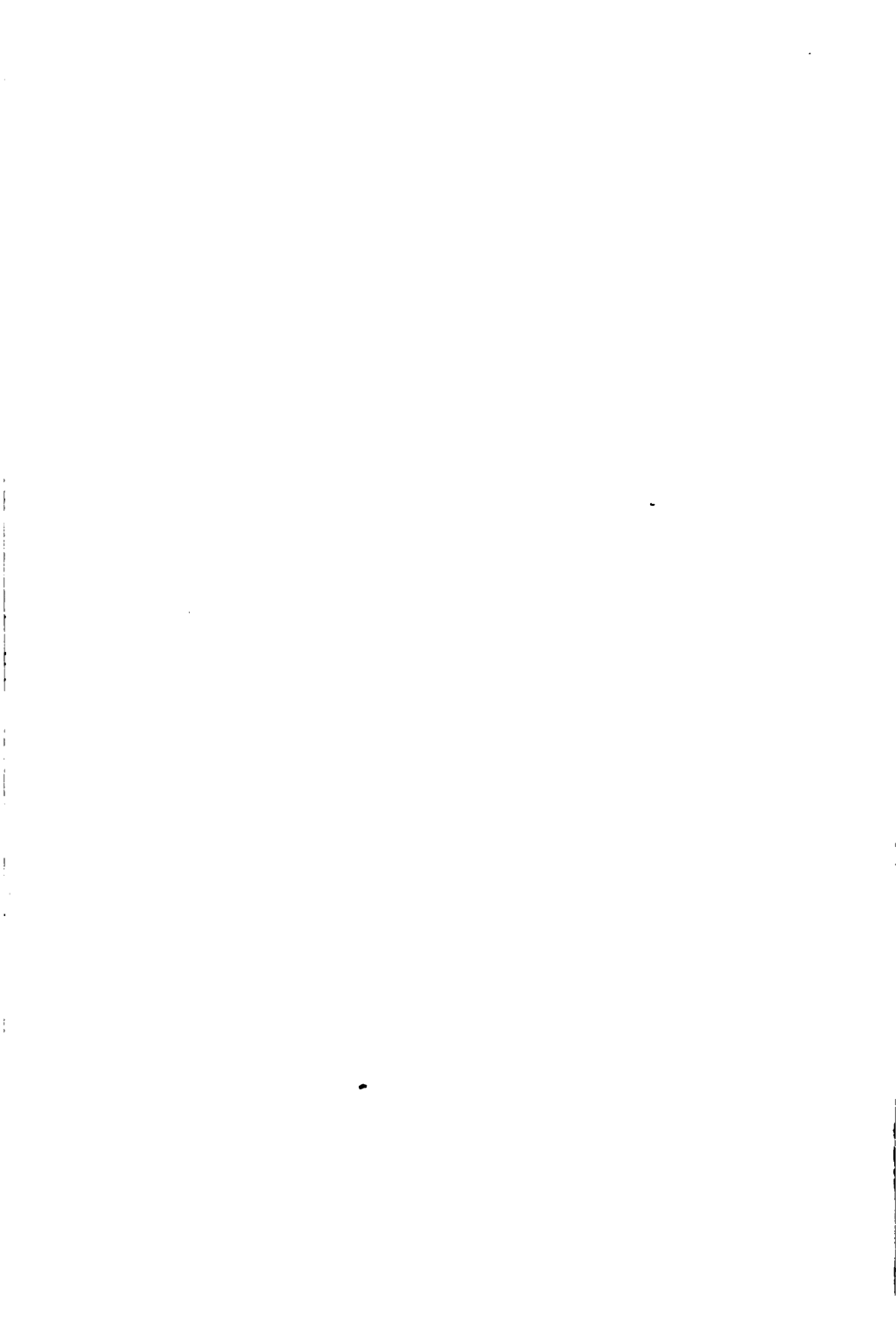
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QUEEN ANNE WALNUT CABINET.

WITH ORIENTAL TEAPOYS ON THE FLAT TOP, AND ABOVE,
A SMALL ROUND ADAM MIRROR.



Byways of Collecting

BY
ETHEL DEANE

With Seventy-three Illustrations



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BYWAYS OF COLLECTING

INTRODUCTION

A SHREWD man of the world, on being asked his opinion as to the subjects of most general interest at the present day, considered that Finance stood first, Literature second, and Collecting third. And I do not think that he was far wrong, though it is doubtful if Collecting should not be placed second, instead of Literature. At any rate, these two interests are apt to walk hand in hand. The true collector is sure to call upon the knowledge stored in books to help him the better to appreciate his treasures, whilst the bookworm very often supplements his lore by being a connoisseur as well.

It is certain, however, that the interest taken in the collection of antiques, whether of china, prints, books, furniture, glass, silver, or what not, is constantly increasing, and anything that helps to throw light on the history of such treasures and leads to a better under-

standing of the subject is sure of a welcome. The most successful collector is he who is born with a *flair* for it ; he knows by instinct the right thing to buy, he can divide the true from the false, he can pick up for a shilling or so what others have to pay pounds for. But the *flair* is not the common lot of all, and the collector who has it not is forced to realise that the royal road to learning is by reading, marking, and inwardly digesting a few good authorities on the subjects, and by experience.

The average person prefers to pursue his favourite hobby along the quiet by-paths of collecting rather than venture out into the broad highways, which bristle with technical details and abstruse definitions which may be all very well for the professed connoisseur, but rather cumbersome to the lay mind. In the following pages I have only lightly sketched out the whys and wherefores of various phases of collecting ; necessarily there must be many omissions, for where such a vast subject is bounded by limitations of space, it is better to omit a good deal altogether than to leave it only half said. For those who desire to add to their knowledge there are text-books in plenty written by the greatest authorities, for

almost every china factory, and many engravers, have now specialists to expound their virtues. It is, however, certainly necessary that in order to be able to judge china, one should know a little as to the pastes and decorations of the different factories, and to pronounce upon engraving, to grasp the principles of the various processes. There is no need to go deeply into the formation of the various pastes, or to quibble over a first or a fourth state in a print, but to know the feel, texture, and general distinctive look of a paste is of more help in deciding as to whether a piece of china is, say, Chelsea or Worcester, than a knowledge of all the marks.

People often ask, What is the difference between pottery and porcelain, between hard paste and soft paste? Now, a truer differentiation would be to divide porcelain into real and artificial. For instance, Oriental china comes under the first heading because it was manufactured from two natural substances known as *kaolin* and *petuntse* (the latter is the equivalent of the English china-stone) which, when fired together, gave the fine white, smooth product known as porcelain, as distinguished from earthenware. Until the truth of the

4 BYWAYS OF COLLECTING

simplicity of this fact was grasped, as it was by Böttger of Dresden, potters endeavoured to get the natural glaze by artificial processes, such as laying over their models with a glassy coating and mixing a glassy preparation with the clay. This method gave us artificial or soft-paste porcelain, such as old Sèvres, and the productions of the earlier English factories; but the latter quickly added yet another ingredient—bone ash—which gave a distinguishing quality to English china. If objects in hard paste be broken, the fracture is clean and sharp, like glass, and if held to the light, the china looks clear and transparent; soft paste, on the other hand, looks as though mixed with cream, and has almost a greasy feel, while the painting on it seems to have sunk in and become one with the paste. A thorough understanding of this is essential if the amateur is not to be taken in. Suppose, for instance, he were to be offered a piece of Oriental hard-paste as, say, "old Chelsea," he would at once know it to be a fraud judged by these tests.

To collect well, one must collect intelligently, and with due regard to the decorative effect and the suitable housing of one's Lares

and Penates. It is a fascinating pursuit, a habit which grows, but once acquired it affords pleasure which sheds a golden light on leisure hours. The collector is never dull, and, given a kindred spirit, never allows other people to be dull. Moreover, the pursuit of the antique is as open to the poor man as to the rich, if only he possess what is of more value than money : the right knowledge and experience. The dealer's knowledge is of one kind ; that of the connoisseur is quite different, and each may learn of the other if the spirit be willing. The earnest collector is always thirsting for information, and soon learns to disentangle the chaff from the wheat. He wastes no time in holding forth, as the butterfly confessed to Solomon, " to impress the missis," but he loses no opportunity of examining others' specimens, and supplementing the information so gained with the object lessons afforded by the great London and provincial museums.

It is never wise, unless one be very sure of oneself, to look for bargains in out-of-the-way places, and from unknown dealers. It is far better to trust to a shop of repute, where a guarantee of genuineness will always be given if required, even though the bargain costs a little more.

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The greatest pleasure is to be obtained by working upon a collection of family treasures as a basis ; then we have the added interest of the attaching reliable history, coupled with a pardonable feeling of sentiment and pride of ancestry. Existing specimens may then be added to on some preconcerted plan, instead of buying here and there at random, and achieving only a motley result. A collection, however small, must have some sort of system of grouping, or it will look like a badly arranged herbaceous border, in which, instead of broad clumps of colour, there is a niggling patchwork of dot plants. It is on such systematic lines that the collections have been formed from which all the illustrations in this book have been taken, and some such method has guided the writer in the devious ways of collecting.

The best collectors are those who are the most catholic in taste, for though the person who specialises in one branch only, such as prints, or china, may know more of his subject than the one whose hobby embraces a wider range, the latter is the more generally well-informed, and his collection the more interesting and beautiful. The arts were so interwoven in the eighteenth century—the period that yields

up more "finds" than any other—and so dependent upon each other, that they all gain by being brought together by an intelligent collector.

Conditions of space and considerations of expediency have limited my choice of subjects. China, of all subjects, is perhaps most widely collected; prints come next; whilst both would be robbed of half their charm and merit if they were not collected in conjunction with old furniture. Old glass is an especial favourite with men collectors, and old silver has generally to be reckoned with as a family asset. These all belong to the decorative side of collecting. They provide objects that may be of daily use in beautifying life and reacting on our thoughts and imaginations. On the other hand are book and autograph collecting, stamp and coin collecting, etc., which are purely of antiquarian or literary interest, whilst lovers of old lace and needlework form yet another class.

It is, however, the decorative class of collecting that I am to consider. Connoisseurs may shut up their precious "*proofs before letters*" in portfolios, but the eye cannot feast on them, nor the imagination weave pleasant fancies round them as would be possible if

they graced the walls. In reality, the bloom of a print—more easily rubbed off than the bloom of hothouse grape or peach—is safer behind glass than when the print is loose in a portfolio, where it is constantly turned over and shifted. China enthusiasts may guard their treasures behind locked doors, but the lovers of “old china” will at most only enshrine their specimens in glass-doored cabinets, where they can easily be handled; neither will they forego the pleasure of seeing valuable bowls on specimen tables, for which they were designed and built, precarious though such a position is for them. There we have the difference between the collector and the connoisseur; the first desires to enjoy to the full the pleasure of the sight of his treasures, and to let others enjoy it too; the latter enjoys the sense of possession, happy in the knowledge that he has a perfect thing. No doubt the followers of each method are quite happy in their way.

It is never very wise to collect as a speculation, buying one day to sell (or in the hope of selling) at a profit the next. In the first place, it is not playing the game properly; in the second, buying and selling are two very different matters, for the seller generally finds, to

his disappointment, that prices and things are not what they seem. The only way to make a profit is to buy when some special line is out of fashion and to wait till it comes in before selling. But the public, sheep-like, goes with a rush for anything that is the rage, thereby keeping up inflated values, till someone heads them in another direction. Then prices drop at once, but up they go somewhere else, and though the collector remains in possession of what he has acquired at top prices, and it may be is just as pleasurable to him, from a selling point of view it has gone down to zero. So that the wise man is he who collects at the dictates of his own fancy, not at the command of Fashion.

The eighteenth century contains the cream of collecting matter, according to present-day tenets. The etchings of Dürer or even Rembrandt fade into insignificance in point of price beside a Raphael Smith mezzotint or colour print; the oldest oak of "old England" will not fetch a price equal to that of a Queen Anne cabinet. Everything English is the collector's goal, with the notable exceptions of Oriental china and eighteenth-century French prints. Therefore it is round and about the eighteenth

century in England, with side-glances at the foreign sources which influenced art in this country, that the following chapters have been written. Naturally, when one comes to consider the vastness of the subject, the size and quantity of the books that have been devoted to one or other branch of it alone, it is evident how numerous must be the sins of omission. But it is open to anyone to supplement scanty knowledge by reading up any of the good reference books on the subject. Mr. William Burton's "English Porcelain," or his "Porcelain: A Sketch of Its Nature, Art, and Manufacture," and his "History and Description of English Earthenware and Stoneware," all published by Messrs. Cassell and Co., are sufficient to place the student of pottery and porcelain in full possession of all essential facts. Chaffers' "Marks and Monograms," lately revised, is a complete dictionary of marks of all countries. Many of the factories have special books devoted to them, such as "Staffordshire Pots and Potters," by Messrs. Rhead (Hutchinson and Co.), which gives the rise of the manufacture in the Potteries. The Worcester factory has been exploited by Mr. Binns in his "Century of Potting in the City of Worcester." Mr. Spel-

man has dealt with "Lowestoft China" (Jarrold and Sons). "The Ceramics of Swansea and Nantgarw" form the subject of a fine book by Mr. William Turner; "Longton Hall Porcelain" may be studied in the book by Mr. William Bemrose, who has also written one on "Bow, Chelsea, and Derby Porcelain." "French Porcelain" has been written on by M. Auscher, and "French Faïence" by M. Solon, both published by Messrs. Cassell. "Oriental Porcelain" can be studied in the late Mr. Cosmo Monkhouse's book.

"The Print Collector's Handbook," by Mr. Alfred Whitman (Geo. Bell and Sons), is a good general guide on engravings, and Lady Dilke's splendid volume on "French Engravers and Draughtsmen of the Eighteenth Century" is the one to study on this fascinating subject.

There is no lack of guides to knowledge. The thing is to assimilate thoroughly what we read, to take a really reliable authority as guide, philosopher, and friend, and, above all, to learn in the best school of all—experience.

PART I.—OLD CHINA

CHAPTER I

PORCELAIN AND ITS DEVELOPMENT

Oriental Porcelain—Its Introduction into Europe—Armorial China—Ch'ien-Lung—Japanese—Imari Ware—Dresden—French—Sèvres—English—Chelsea—Derby—Longton Hall—Lowestoft, Plymouth, and Bristol—Swansea and Nantgarw—Worcester—Caughley—Coalport

POTTERY was in common use amongst the earliest peoples, but the date of the origin of porcelain is lost in obscurity. No Oriental Porcelain authority has ventured to affix a date to it, but it is known that the Chinese discovered the art of making it many centuries before Christ. Oriental porcelain is divided for the sake of convenience into dynasties, the earliest of which hardly come within the ken of the ordinary collector; but the finest pieces of Chinese porcelain were produced between the end of the seventeenth and the beginning of the nineteenth centuries. Into this period comes the old "blue and white," with its various gradations of blue, which claims many a devotee.



GROUP OF ORIENTAL PORCELAIN

XVIII CENTURY.

A few pieces filtered through to Europe comparatively early, to be imitated, as near as might be, by the Italians; but in the beginning of the eighteenth century a considerable amount began to be exported from China, and most of the Oriental china found in English homes—the covered jars and bowls set on curiously carved wooden or *papier maché* stands, and enamelled in rich colouring with tea-garden scenes or sprays of conventional flowers—dates from this period onwards.

A development about this time, to suit European taste, was what is now classed as Armorial or Heraldic china, a highly decorative species which some ten years ago was claimed by enthusiasts to be Lowestoft, products of the small factory on the east coast of England, which existed in the latter end of the eighteenth century. In the light of recent discoveries on the site of the old Lowestoft works, however, armorial china has been relegated to its proper place.

The best products of this noteworthy period bear the name of the Emperor who then ruled, *viz.*, Ch'ien-Lung, and as Ch'ien-Lung porcelain it is known to collectors.

The Japanese learnt the art of porcelain making from the Chinese, though they had

long been adepts in the manufacture of pottery. Japanese porcelain, though similar in many ways to the Chinese, bears a distinctive style of its own—in particular, in its old “Imari” designs. Imari ware is of special interest to English collectors, because so many of our earlier factories, such as Bow, Chelsea, Worcester, and Derby, made the Imari patterns their own. The last-named, indeed, had a peculiar *penchant* for them, in their red, blue, and gold colourings.

The Oriental china so introduced into Europe fired European potters to imitation. At Dresden, Augustus II.—“the Strong”—**Dresden** had got together a wonderful collection of the Eastern ware, and so it was fitting that Dresden should be the European birth-place of *true* porcelain. The story of Böttger and his discovery, about 1710, of the right ingredients for the making of this porcelain, which was to be “real” porcelain, as was the Oriental, forms a landmark in the history of ceramics. Meissen porcelain, which more correctly designates his invention, naturally soon had imitators; so bright a light could not be hid for long under a bushel. Neighbouring towns and countries soon had their porcelain factories, most of them under royal patronage.



GROUP OF ORIENTAL PORCELAIN.

XVIII CENTURY.



France, meanwhile, continued with her soft-paste factories till the natural materials for hard paste were discovered and used by Sèvres towards the end of the eighteenth century. The earlier productions of the French faïence factories had followed in appearance the Italian majolica, but at a distance.

It seems in accord with the fitness of things, considering the gallantry of the French, that women should have exercised such beneficent influence, and done so much to develop ceramic art in France. A *grande dame*, by name Hélène de Hangest, inspired the manufacture of that first rare faïence, now generally known as "Henri Deux" ware, early in the sixteenth century, and so few are the pieces of it now in existence, that it scarcely enters into the calculations of anyone but the millionaire. The next name of importance in the history of French ceramics is one with which every school-boy and schoolgirl becomes familiar, and learns to reverence as one whose lustre is for all time, that of Palissy the Potter, who after a lifetime of triumphant work, crowned by achievement, died in old age a martyr's death for embracing the Protestant Faith. Many factories came

into being after Palissy had shown the way, of which perhaps the most noted are those of Rouen, Lille, and Marseilles. Attempts at soft-paste porcelain-making were made early in the day in France, but it was not till the eighteenth century was well advanced that it was successful from the business point of view. First at Vincennes, then under the patronage of the King, secured through the favour of Madame de Pompadour, the world-famous manufactory of Sèvres started on its way with its renowned *pâte-tendre*, or soft paste, to be followed later on by hard paste. Again, we trace the paramount influence of women in this factory. Madame de Pompadour did everything in her power to push the Royal factory, and her taste and knowledge being considerable, her interest was invaluable to the undertaking. Her most notable successor in the favour of Louis XV., Madame Du Barri, also threw all her weight on the side of Sèvres, in the fortunes of which the unhappy Marie Antoinette was as well greatly interested. The Revolution in France upset the Arts quite as much as it did the Monarchy, and the later days of the Sèvres factory are not such palmy ones as the earlier.

The soft-paste Sèvres is one of the loveliest

things known to the connoisseur, full of a gracious charm which, for all their cold magnificence, the hard-paste specimens lack. But the average collector would be ill-advised to set his heart overmuch on Sèvres. The best pieces seldom come into the market, and if they do, fetch enormous sums. Moreover, it is admirably imitated, marks and all, especially by its own countrymen. So it is wisest to admire Sèvres where it is to be seen at its best, in the Wallace Collection, in the Victoria and Albert Museum, and at Windsor Castle. Much of the Royal collection, by the way, is said to have been acquired through the acumen of George IV.'s cook. Many great English houses can show fine specimens of Sèvres, which found asylum in England when France was in too disturbed a condition to be safe for such perishable treasures.

Although attempts had been made in England to fathom the mystery of the real porcelain, it is generally conceded that none was successful until about 1744, when factories at Bow, to begin with, rapidly followed by Chelsea, with Battersea close at hand, Worcester, and Derby, sprang into

Early
English
Porcelain

being. The motive power probably came originally from the French factories, for the nature of the paste was very similar to that used there, though the earliest decorations were taken in the main from Oriental models. Before this disturbing French element arrived to refine the art, the English potter had been plodding along in his own matter-of-fact way, until towards the end of the seventeenth century a very decided improvement took place in the turn-out generally of earthenware and pottery, and paved the way for the glorious century which was to follow, and make English pottery famous the world over.

There is a fashion in old china as in everything else: just for the moment what attracts a crowd and fetches sensational prices are pieces of old Chelsea and old Worcester. But it must be Worcester and Chelsea of the right periods.

The life of the Chelsea factory was a short and merry one. The date of its actual start is rather clouded in uncertainty, but Chelsea it is generally assigned to about 1745. In the street opening out from Cheyne Walk, upon which the statue of the "sage of Chelsea" now turns his back, known as Lawrence Street, at the corner where



CHELSEA CUP AND SAUCER.

RED ANCHOR MARK.

IN THE COLLECTION OF MRS. FAITH.



WORCESTER PLATE WITH PIERCED BORDER.
CHAMBERLAIN PERIOD



Justice Walk runs through into Church Street, the famous Chelsea factory was established, presumably under French influence, for early Chelsea much recalls the soft paste of St. Cloud. The influence of Dresden is also strongly apparent in many of the figures and birds. Two of the early managers of the factory were French, Sprimont, the second one, bringing it up to its highest pitch of excellence, until he fell into ill-health. The works were then managed by Duesbury of Derby, and eventually passed altogether over to Derby in 1784. Bow, a few years before, had already gone the same way.

Bow, Worcester, and Chelsea pieces so often resemble each other in patterns and shapes that it is necessary to be quite sure as to the characteristics of each. The paste of Chelsea and the glaze used on the best pieces single it out as quite distinct from other factories. "Soft" it is in nature and in appearance, a rich creamy white, the glaze very smooth and thick, with a delightful sheen on it. The earlier Chelsea pieces were very lightly decorated, if at all, and were rather of the useful nature: small pickle or sweet dishes, cups and saucers, etc. Then the Japanese style of decoration, either in blue, or in the red tones of

the Oriental, began to be adopted. Sprays of conventional-looking flowers were painted on the white ground. The introduction of a lady-bird was a favourite device at Chelsea—some say to hide flaws and specks in the paste. Then a curious vogue set in, which spread through many of the Staffordshire potteries: the modelling of dishes and covered pots in the form of vegetables and flowers, or birds and animals. A sitting hen, a bundle of asparagus, realistically tinted and tied up, or an appetising-looking cabbage, are trophies of early Chelsea which are always well bid for at auctions. What are far more delightful are the lovely little toys and trinkets, the miniature scent and smelling bottles with jewelled and chained stoppers, *étuis*, charms, and bouquets of flowers, etc., only an inch or so high, most exquisitely modelled and coloured, which command large prices in inverse ratio to their size.

To the lay mind, perhaps the most important, certainly the most attractive, output of Chelsea was its figures, which were produced in great quantities, and which, in spite of the obviously foreign origin of many of their models, possess a delightful old English charm. Then come the "show" pieces, which are now the

desire of the eye and the pride of the connoisseur's heart, when he gets them: the large vases and plates decorated in the rich ground colours, the deep, full blue, the pea-green, the lovely turquoise, and the famous claret colour, the last the most distinctive, as well as the most beautiful ground colour which Chelsea produced. A lavish use of rich gilding distinguishes these later pieces, whilst panels were left white for the display of delicately painted tropical birds, fruit, and flowers. The shapes began to be very rococo, and it became evident that the best days of the once brilliant factory were passed. The earliest mark of Chelsea was a triangle, succeeded by an anchor, generally in red, though sometimes in blue, on blue and white pieces. The gold anchor appears on the best period pieces, during the ten years between 1759 and 1769.

As the star of Chelsea dipped below the horizon that of Derby was in the ascendant.

Derby The gap between the two factories was bridged by what is known as the Chelsea-Derby period, when Duesbury managed the works, which were still at Chelsea. The characteristics of Chelsea were softened down and simplified by quieter decoration and

more classical shapes. The general mark found on pieces of this period is a *D* combined with an anchor in gold. It is very easy to mark the increasing English feeling in the Chelsea-Derby pieces. Duesbury was an Englishman with the courage of his opinions, and the Derby china is perhaps the most English of any of our great porcelain factories.

The leading spirits at Derby throughout its best years were the Duesburys, William Duesbury the first, William the second, and William the third. William the first started the Derby factory about 1756, William the second followed, and the third Duesbury reigned with the able assistance of one Kean until 1811. Robert Bloor then arrived on the scene, but eventually lost his mind, and so the old factory declined.

The term "old Crown Derby" is so continually used that many people evidently accept it as a designation for the whole factory, and in their mind's eye they see the Imari patterns and colourings enriched with gold which were so much made at Derby at the commencement of the nineteenth century, and achieved great celebrity. But rich and decorative as were the Japanese designs, they were by no means the most famous of the factory's products.



CHELSEA-DERBY TEAPOT.

MARK IN GOLD: ANCHOR ENCLOSED IN LETTER D.

IN THE COLLECTION OF MRS. FAITH.



SPODE BLUE AND WHITE TEAPOT, WILLOW PATTERN.



Derby was early famed for its beautiful biscuit ware, in which many of its best figures and groups and statuettes were made, the earlier biscuit being more soft and creamy than the later. Another thing for which Derby was celebrated was its beautiful blue, rightly called mazarine blue, which was so thick and so applied as to look more like enamelling, in the plain bands so much used to border plates and cups, etc., at Derby, generally in conjunction with a discreet use of gold. It is quite a relief to the worried student to find at Derby so little of the blue and white printed under-glaze ware so much in evidence at other factories, the similarity in this ware often being most perplexing. Derby did a little transfer printing in blue, but nothing like the other factories.

The flower painting at Derby was carried out in a very natural and English fashion, different from other factories. It was chiefly disposed in sprigs or sprays, the cornflower and bluebell being constantly requisitioned. But then Derby had the advantage during its best period (the reign of the second Duesbury) of the services of the famous William Billingsley, who could paint a rose as no other man could, who placed his erratic skill at the disposal of many fac-

tories, and about whom much ink has been spilled. One of these was the small neighbouring factory of Pinxton, where he tried experiments in making a paste of his own, both shapes and decorations being not unlike those of Derby.

Many minor factories had arisen while Derby was pursuing its prosperous career, some only to dwindle away in a short time. It is probable that Longton Hall, famous for its blue ground colour, which many people consider quite over-rated, started prior to Derby. William Littler, who was its founder, had already been at work as a potter in salt-glaze work. A good deal of blue and white table-ware was also made here.

Lowestoft, far removed on the east coast, was not then exciting a tithe of the attention that has fallen to its share of late years, but of that I shall have more to say later.

Plymouth and Bristol stand out by themselves. It was at the former that the first real hard-paste porcelain was made in England, and the two factories coalesced in 1770. Plymouth made table-ware, vases, and some characteristic blue and white pieces, in the form of shells and rockwork, as salt-cellar, as



DERBY BISCUIT CUP AND SAUCER.



TRUE LOWESTOFT CUP AND SAUCER.



well as a few figures of considerable merit. But Bristol figures were very fine. They were more after the manner of Meissen, and included sets of the seasons and classical characters. They are highly glazed, the porcelain very white, and the colouring carefully and minutely laid on. Tea services and dinner-sets were elaborately decorated at this factory, classical festoons of green leaves being a typical design. Figures are often marked with a T°—supposed to recall the name of a Bristol worker, Tebo—and the crossed swords of Dresden were frequently imitated; but the figure 5 often is placed under the hilts, and sometimes another number is used. A plain + is another Bristol mark.

The two Welsh factories of Swansea and Nantgarw flourished for a short time at the beginning of the nineteenth century, Swansea and Nantgarw and have many admirers of the characteristics which they possess in common—their glassy whiteness, wonderful flower painting, and elaborate gilding.

During all the ups and downs which marked the meteoric progress of these smaller, and most of the larger factories, one other had been pursuing its way undisturbed. Worcester entered on its long and prosperous

career in 1750, under the guidance of a public-spirited citizen, Dr. Wall. There was made a soft-paste porcelain in blue and white to begin with, which was very like that of Chelsea, but resembled Oriental more than the produce of other English factories. Mr. Moore Binns, in his "First Century of English Porcelain," tells us that a feature in Worcester glaze is its texture, which is always present, however soft the glaze may be; he compares it to the very finest Russian leather, with a shiny surface, and in this way it can be distinguished from Chelsea. Early Worcester glaze, he says, was never found "crazed," whereas Chelsea often was.

Nearly all the early Worcester blue and white is confined to ordinary useful things, such as plates and dishes, tea and coffee cups, bowls and mugs, and quaint baskets with trellis-work sides. In the beginning, and for some considerable time, the blue decoration was done by hand, and it was not until about 1770 that the under-glaze transfer printing in blue began to come into general use at Worcester, though black and reddish-brown transfer work had been employed for some time. The early blue of Worcester has a very blackish tinge. After



BLUE AND WHITE WORCESTER.

DR. WALL PERIOD.





the first beginnings, gold began to be used, and has always been a characteristic of Worcester, both for the quality of the gilding and the taste with which it was introduced.

It is the coloured painted pieces of the Dr. Wall period for which the connoisseur is nowadays willing to pay such long prices—the pieces with the much-talked-of powder-blue and scale-blue grounds, which serve to throw into relief panels of finely painted flowers and foliage, and gorgeous long-tailed birds with brilliant plumage.

To add to the enthusiasm with which these pieces are regarded, they are generally marked with a square, filled in with transverse lines, and are popularly termed “square-marked Worcester.” The earlier and simpler blue and white was marked first with a W, the first letter of Dr. Wall’s name, as well as of Worcester; then with an open crescent; later on, when printed ware was made, the crescent was filled in. Worcester marks of the first period are nearly always in blue under the glaze, and besides these specially distinctive marks there were used all sorts of Oriental-looking characters, the Dresden swords, and marks purloined from other factories.

In addition to the blue grounds, Worcester was famous for two other ground colours—apple-green and yellow. The latter is the more remarkable in that few other English factories, except Derby, made use of it.

The second period on which the Worcester works entered is called the "Flight" period, from the name of the managers who took them over in 1783. Decoration and shapes changed to the more elaborate and classical styles then coming into vogue; the old blue and white was almost abandoned. The name "Flight" was the general mark of this period. Ten years later, the firm became Flight and Barr, and the pieces produced were ambitious and ornate. They show some fine landscape and figure painting with rich ground colouring and much gilding. Japanese patterns, which had been used in Dr. Wall's time, were now pushed forward and the colourings and designs more accentuated. The mark used at this time was "Flight and Barr," surmounted by a crown, in red. A little later the firm became Barr, Flight and Barr, then Flight, Barr and Barr, and finally Barr and Barr, the marks generally following these variations in title. In 1840, the Barr firm joined forces with Chamberlain's, a

rival firm which one of the workers from the old factory had started about 1783. Chamberlain's went in a great deal for armorial decoration, and produced some noted dinner services, with rich-coloured borders. They also made a fine display with adaptations of the much-worked Japan patterns. Chamberlain Worcester bears the name of the firm as mark, either alone or with the address added.

A frequent stumbling-block to amateurs is the close resemblance of the blue and white
 Caughley ware to early Worcester, not only in the colouring and decoration, but in the *C* used as a mark to resemble the Worcester crescent. One of the workmen from Worcester, named Turner, came to Caughley, a small Shropshire factory which had been manufacturing earthenware since 1750, and helped to start porcelain making there about 1772. Naturally, he introduced the blue underglaze printed decoration in vogue at Worcester, and so it came about that blue and white Worcester and blue and white Caughley are so similar as to puzzle many people. As a rule, Caughley pieces are rougher in the turn-out; the blue is more vivid, and the white body a purer white than Worcester, so that the blue

seems to stand out more sharply and less in harmony with the white. The use of gilding, too, is broader and more general than in the case of Worcester. The willow pattern will always be associated with Caughley, for Turner is supposed to have introduced it, as well as the "Broseley dragon" design. Groups of fruit and flowers, admirably done, are noticeable decorations on Caughley ware. Besides the C used as a mark, we find the letter S in blue, or the full word, "Salopian," impressed on Caughley pieces.

The Caughley works passed into the hands of John Rose in 1799, who had already been carrying on a china factory at Coalport, a very successful one, showing much talent in the imitation of other factories, especially Sèvres, Dresden, and Chelsea. Nantgarw and Swansea, with their brilliant painter Billingsley, were eventually swallowed up by Coalport. In its earlier days "Coalbrookdale" was the more general term for this factory, the mark sometimes appearing thus, or merely the letters C. D. or C. Dale. Coalport still flourishes and carries on the best traditions of English porcelain.



A GROUP OF ORIENTAL BLUE AND WHITE PORCELAIN.



CHAPTER II

OLD BLUE AND WHITE

The Blue and White Hobby—Early Oriental—"Long Elizas"
—Delft—English—Bow—Worcester—The "Willow" Pat-
tern—Adams—Spode—Wedgwood—Liverpool—Leeds—
—Longton Hall—Lowestoft

NEARLY everyone specialises nowadays in collecting, and perhaps public taste is directed more often than not towards old blue and white. It may be quite an inexpensive hobby if confined to the more ordinary English ware, or it may represent a very respectable sum if it includes early Oriental porcelain and crescent-marked Worcester. But it must stand alone in its blue and whiteness; no coloured china must be mixed with it, and the room and its belongings must, so to speak, be built round it and for it.

The early blue and white of the Ming
dynasty hardly troubles anyone
Early but millionaires outside museums,
Oriental but the K'ang-hsi blue and white
is aimed at by the monied collector as

the height of perfection. To this period belong the famous ginger jars with the hawthorn branch (the *prunus* of the Japanese) in white on blue ground. For one such specimen, within recent memory, over £5,000 was given. It should be borne in mind that to fetch such a sum the jar must be of the right date, for things are not always what they seem, and the manufacture of hawthorn jars goes on at the present day. About the same time that these jars made their appearance in Europe, the "Long Elizas" (the name given to the tall vases with elongated-looking ladies depicted thereon) began to come over through the agency of the Dutch traders. Most collectors prize exceedingly their quaint "Long Elizas." The best Oriental blue and white shows that slight blue tinge in the glaze which makes the white seem to reflect the blue of the design, a quite distinct shade from the English white, though Worcester approaches it most nearly.

Dutch Delft furnishes some of the most delightful specimens for the blue and white collector's shelves: it is so soft, yet
Delft brilliant in colouring that there is no mistaking it. The blue was painted on the unbaked earthenware, and the baking was

accomplished so gently that the colouring was imperceptibly fused with the glaze. Most of the Delft pieces that are collected belong to the eighteenth century, or the end of the seventeenth. Plaques, drug jars, and curiously-shaped vases or flower holders are the chief forms in which Delft is known, and those turned out by the Guild of St. Luke are the best. When the wily Dutchman saw a chance of increasing his profits, he began that trade with China which was to flood Europe with a miscellaneous collection of multi-coloured ware. The Dutchman muddled his chances ; henceforth his art declined, smothered by the hard facts of trade, and the best days of his loved blue and white, with its incomparable glaze, were over.

England furnishes the greatest opportunities to the modest collector of blue and white, whether it be in pottery or porcelain.

Bow

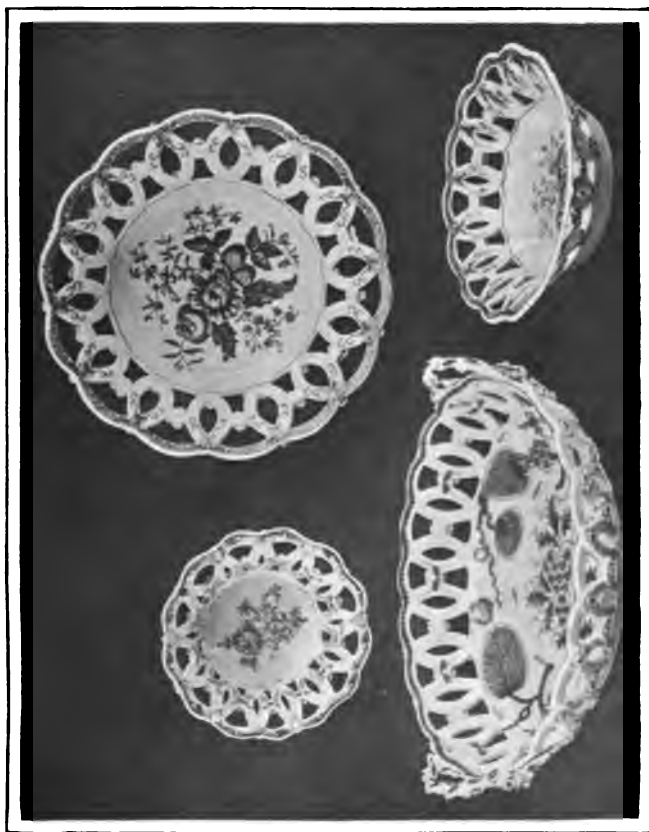
Our earliest porcelain factory, Bow, produced a good deal of blue and white, chiefly mugs, bowls, and teapots, the patterns of which are, in the main, rather Japanese. The Bow factory indeed called itself the "New Canton." Knife handles were a speciality of Bow, and examples of these might serve to give variety to a collection. The blue of Bow is very variable ;

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it runs from a dull greyish shade to a purple tinge, and the china itself is usually thick and heavy in weight and of an uncertain whiteness. A *bas-relief* pattern on a white ground is sometimes seen in conjunction with blue in Bow.

The same with Worcester, which furnishes us with some of the most covetable blue and white, in the tea and coffee services
Worcester of the Dr. Wall period. There are also open-work baskets, and dishes with open-work borders, the square-marked scale pattern, and the misty powder-blue.

From Worcester the mind naturally strays for its blue and white inspirations to Caughley, where the "willow" pattern makes a
The "Willow" Pattern fresh break and introduces variety. The "willow" pattern was adopted by so many factories that it is instructive to trace the different variations most of them managed to introduce into the original design. Wedgwood, Spode, Worcester, Davenport, and Lowestoft were amongst the most frequent users of it. Caughley and Spode both turned particular attention to the delightful supper sets and *hors-d'œuvres* trays (more likely they would then be used for pickles and cheese). These leaf-shaped, or three-cornered, covered or



CRESCENT MARKED BLUE AND WHITE WORCESTER.

DR WALL PERIOD.



uncovered, little dishes fitting into a tray, with sometimes a soup turéen in the centre, are now much sought after by collectors. £6 to £12, or more, is often given where the set is in good condition.

Plymouth contributes variety in form by its curiously shaped salt-cellars, like rocks and shell-work; the blue is dark and **Plymouth** thick, and the white ground, too, is thick and rather rough and coarse. Such pieces are often marked with what looks like the figure 4.

The great group of Staffordshire potters affords immense variety in blue and white.

Adams William Adams, of Greengates, the favourite friend and pupil of Wedgwood, and his cousins, particularly William Adams, of Stoke-on-Trent, printed blue ware with landscapes, places of historic interest, battles, and heroes, which found special favour in America, and Adams ware is quite a cult there now. Most of his blue landscape printed ware is notable for the floral border around plates and dishes. The blue of this William Adams printed earthenware is peculiarly rich and deep in tone, quite different from other blues. This, and the beauty and accuracy of

the views which decorate the plates and dishes, constitute the special value of Adams ware. His name is often used, impressed, as a mark.

Then there was Spode—Josiah Spode the elder—of Stoke-on-Trent, whose blue was exceedingly clear, either of a pale Spode shade or a darker tint. His mark, too, was the name, impressed or painted. His son, Josiah the second, who followed him in 1798, also made blue and white ware, but turned his attention more particularly to a new kind of porcelain.

The Wedgwood blue is also of a pale, clear tint (for the great Josiah was versatile enough to turn out a considerable amount of Wedgwood blue printed ware) with the name Wedgwood generally impressed. In particular, one sometimes sees two-handled covered custard or soup cups, which seem to have been rather a speciality of his, for it is uncommon to find them by other makers—they are generally marked.

Liverpool, which boasted of more than one factory throughout the eighteenth century, produced very good blue and white ware, first in the then more usual tin-enamelling, then in the ordinary



A SPODE SUPPER SET.





I. FRUIT BASKET AND TRAY IN BLUE
AND WHITE WEDGWOOD WARE.

II. SOUP BOWL OR CUSTARD CUP IN
BLUE AND WHITE WEDGWOOD.
MARK: NAME IMPRESSED.

earthenware, and lastly porcelain. The most celebrated pieces are large punch-bowls, the Chaffers pepper-boxes, mugs, and tiles for fire-places. The mythical bird, the Liver, from which Liverpool takes its name, and its badge, was used as a mark. The name *Herculaneum*, impressed, was another mark. Liverpool is claimed by some authorities—though Mr. William Turner, in his book “Transfer Printing” (Chapman and Hall), gives priority to Battersea—as the birthplace of transfer printing. One of its citizens, John Sadler, by watching children at play, discovered this means by which the ‘pattern could be transferred to the earthenware or porcelain body. By the irony of things, this invention, which revolutionised ceramic decoration, was later on to prove the vanquisher of the Liverpool industry. Staffordshire adopted it, heart and soul, and Liverpool, unable to stand against the competition, succumbed.

The same fate overtook Leeds, the blue and white ware of which was excellent, the “willow”

Leeds pattern being largely used, and Oriental designs in under-glaze blue.

Leeds blue and white is nearly always marked “Leeds Pottery” or “Hartley Greens and

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Co.," but the former is the usual mark. The earlier pieces were of a dark blue tint; the later ones were lighter in colour.

The distinctive blue and white produced by Littler, of Longton Hall, must not be overlooked, especially the small leaf-shaped dishes and trays for sweets and pickles, and sauce-boats. These are nearly always embossed to show the veining of the leaf, and have more white surface and less blue decoration than those of other makers. The famous "Longton Hall blue," used as a ground colour for ornamental pieces, does not blend well in a miscellaneous blue and white collection.

Examples of the "willow" pattern are again to be found in old Swansea faience produced by the "Cambrian" pottery during the latter half of the eighteenth century and onwards. A speciality of this Swansea factory were the blue and white cows, used as milk-jugs.

The adherents of Lowestoft claim quantities of blue and white for this factory, and it is probable that its chief output was blue and white. The paste is soft and creamy, but the glaze has a bluish look, and is often thick in the



A BLUE AND WHITE GROUP.

"ADAMS" DISH (CENTRE); WEDGWOOD DISH (LEFT); NANKIN ROUND ICE PLATES; ORIENTAL BOWLS (RIGHT); OBLONG HORS D'ŒUVRES DISHES, MARKED "ROGERS"; LONGTON HALL IVY-LEAF DISHES; SPOON LADLE.

corners and rims where it has run. The blue shows many variations in colour, and also a tendency to run, so that it is apt to look blurred and out of the sharp. If Lowestoft had any marks, they were apparently generally forged ones of other factories, and, further, the styles and shapes were often those of other factories: the powder-blue of Worcester, the pierced-work baskets of Worcester, the rock and shell work salt-cellars of Plymouth, the sauce-boats of Bow, and Longton Hall. But they serve to introduce variety, which is the spice of collecting, as of life.

This short list of blue and white can, of course, be amplified and filled in by those who have made a special study of it. One of the charms of its collection is its elasticity, and the constant hope of finding fresh marked pieces (a likely enough occurrence amongst Staffordshire ware), uncommon shapes, and pieces that introduce a hitherto unlooked-for element in the whole collection.

CHAPTER III

ONE-COLOUR COLLECTIONS

Green—Varieties of Tones—Sèvres—Chelsea Green—Worcester Green—Davenport—Rockingham—Derby—Coalport—Nantgarw—Green in Pottery—Rose-colour Collection—Rose Pompadour—English Examples—*Famille Rose*

AMONG collectors it is a growing fashion, and a very pleasing one, to limit collections of china to one colour. The practice is good in that it leads to an intimate knowledge of the products of the different factories, for there are few of them but can be distinguished, if by nothing else, by a special tone of one particular colour. Green is a case in point, but green china must "live" in white rooms with white paint, or with old mahogany or oak-panelled walls, and to show it at its best the furniture should also be of mahogany.

The greens used in porcelain painting are divided into copper greens and chrome greens. Of the former there are again subdivisions, such as the bluey tones, of which are the

Oriental greens and the more natural greens, such as the Continental and the early English factories used. Chrome greens, which
 Varieties of
 Greens superseded the copper greens, are much denser, and were far more generally used by the later ceramic artists.

The greens of Oriental china must be well separated from the English and Continental greens. The magnificent greens of the early Chinese and Ming dynasties in their thick enamelling are more of a peacock metallic hue. Then there are the bright or dull grey-greens of the famous *celadon* and the equally famous *famille verte*.

In all the Oriental greens there is a certain coldness; it is when we come to the more homely English wares that we get the underlying warm yellow suggestion that recalls the greenness of an English landscape when the trees and shrubs unfold their first leaves at the coming of spring.

Some of the Continental factories, notably Meissen, used a vivid green as a ground tint
 Sèvres in their porcelain vases, and cups and saucers. Sèvres used green largely as a ground colour. The earlier green of the soft-paste Sèvres was of a rich emerald

or grass green, known as *vert pré*, but that of the later, hard-paste period was more of an apple green, the *vert pomme*. Some of the French factories which flourished under the shadow of Sèvres in pre-Revolution days produced some fine colouring in green enamel on candlesticks, inkstands, etc. Such pieces may occasionally be picked up in curio-shops, but too often they are very highly priced.

The green used by Chelsea was one of its famous ground colours, and so is more generally found on the most ambitious pieces, such as vases, in conjunction with much gilding. Chelsea green goes by the name of pea-green; it is very soft and almost luscious, a quality due to the richness of the Chelsea glaze. The green grounds were in use during Chelsea's best period, from about 1760.

The green in use at Worcester is generally known as Apple-green, a name which exactly describes it, for it has all the appearance of the smooth, almost transparent skin of a not too ripe apple. This lovely Worcester green belongs to the first period, for it is copper-green, and does not seem to have been much used after

Chelsea
Green

Worcester
Green

Dr. Wall's death. The green used later on, chiefly for bands and landscape painting, has a far yellower and denser look—the qualities of the chrome-green.

Of somewhat similar tone, but with greater crudity, was the green used by Davenport, of Longport, in Staffordshire, a small factory which started towards the end of the eighteenth century and existed up to a comparatively recent date. Davenport pieces were generally very finely painted with fruit and flower groups, and the mark is the name of the firm, sometimes with "Longport" added to it, and sometimes an anchor.

One of the most admired greens is that of Rockingham, a small Yorkshire factory which turned out some highly ornamental work early in the nineteenth century, though it began its existence as an earthenware factory in the previous century. The green was used as a ground colour for large vases, which were often, it is sad to state, rather vulgar-looking because of their rococo shapes and heavy covers. The colour was also introduced into candlesticks and baskets, and in broad borders on plates and tea services.

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A magnificent dessert service made for William IV. sadly crippled the resources of the firm, and it did not long survive.

Derby used a pretty delicate green, the exquisite Derby glaze making it look very soft.

We often find it on "cabinet" pieces, cups and saucers, as ground colouring, half the cup, say, being coloured green, while the front is left free for gilding or flower painting. Coalport employed a fine pea-green, resembling that of Chelsea, on the handsome vases and services the factory produced.

Finally, there is Nantgarw, which often shows a considerable amount of green, used as borders or groundwork to show off the unique flower painting of this brilliant little Welsh factory. The green is very vivid, looking the more so by the translucent whiteness of the paste.

Pottery provides us with great variety in green. There are, for instance, the shaded tones in the cauliflowers and melons, modelled so well by both Whieldon and Wedgwood, which did duty as teapots and jugs. Then there are the dark green vine leaves used by Wedgwood as dessert services, and another favourite Wedgwood pat-

Derby and
Others

Green in
Pottery

tern, that of green leaves on a white ground with purple grapes in lustre. In fact, the great Josiah provides us with innumerable articles manufactured in his own particular green glazed ware, such as inkstands, boughpots, candlesticks, etc.

Some of the charming Ralph Wood figures, in which the predominating tinge of the glaze is green, as well as a few of those Staffordshire figures with a green bocage, should be introduced in a collection of this kind to give variety of form.

In the same manner, a rose-coloured collection may be got together, only it must necessarily be of a far more limited range than a green, or a blue and white, selection. There is the wonderful

Rose-colour
Collection

Rose Pompadour of Sèvres, popularly, but wrongly, termed *Rose du Barri*, for it was used on the old soft paste of Sèvres under the *régime* of Madame de Pompadour, long before hard paste superseded the *pâte tendre* under the Du Barri. Then there is the English counterpart of this colour which emanated from Coalport, the unique claret colour of Chelsea—the most lovely of the ground colours of this factory, which appears on its finest pieces; the paler

pink of Derby—generally found on the cabinet specimens; bits of pink Battersea and Bilton enamel, and the more magenta-like crimson of Worcester. Rockingham was famous for a good rose colour, more like that of Sèvres, used on dessert services and covered vases.

The rose effect can be maintained by a mixture of flower-painted subjects in which the rose itself figures largely, such as in pieces painted by Billingsley at Derby or Nantgarw.

The famous Oriental porcelain known as *famille rose* plays a considerable part in a pink collection, and there is generally a good deal of it about, of sorts.

**Famille
Rose**

Famille rose began to be used early in the eighteenth century and continued throughout the Ch'ien Lung period. Much of it was exported to Europe, so that it is no uncommon thing to find specimens of it among family treasures handed down from our forefathers.

To the *famille rose* class belongs the china in which gaily-painted pæonies, generally executed in rich raised enamels, are the chief decoration.



A GROUP OF PORCELAIN FIGURES.

- | | |
|-------------------|--------------|
| I. DRESDEN. | II. BRISTOL. |
| III. BUEN RETIRO. | IV. CHELSEA. |



CHAPTER IV

PORCELAIN AND EARTHENWARE FIGURES

The Arrangement of Collections—Meissen Figures—Other German Figures—Zürich—Capo di Monte—Buen Retiro—Sèvres—Bow and Longton Hall—Worcester—Chelsea—Derby—Plymouth and Bristol—Earthenware Figures—Wood and Whieldon—Later Figure Work—Miniature Pottery Figures—Staffordshire Cottages—Hints to Buyers

THE collecting of figures—whether they be of porcelain or the more humble earthenware—has more devotees, and is generally considered more fascinating than any other branch of the subject.

Arrangement
of Collections

The English collector who goes in for pottery figures only, generally confines himself to his own country; the porcelain figurist is more catholic. He may draw on France, Germany, Italy, Spain, and Switzerland for specimens to mingle with his English figures. If such a course be followed there must be one reservation: the pottery and the porcelain must be kept quite distinct. Not that they may not be placed together in the same room,

but they must be given separate cabinets and shelves, and never mixed. Their richer colourings seem to give a more forcible expression to the Staffordshire and other earthenware figures which quite overshadows the more delicate porcelain subjects, dwarfing them by comparison, and, curiously enough, giving them a meretricious look.

Of the Continental factories, Dresden had the largest output of figures. Meissen figures are seldom very large, but they are marked by wonderful minuteness of detail ; the lace-work on some of the dresses is a triumph of technical skill. The famous crinoline groups (for which such high prices have recently been obtained) are the most sought after. In 1906 one of these coveted groups was sold for a thousand guineas, and three, four, or five hundred guineas are often given for some of the finer examples.

Kändler was the great modeller of the earlier Dresden figures, and many of his pieces were intended for mounting in ormolu ; this kind of figure is usually marked on the back, not underneath. Figures of the King's Period, about 1770, are marked with the crossed swords, with a dot between the hilts. The Marcolini period

which followed, and to which the greater number of figures belong, has a *star* between the hilts, and often a number added. Two rare marks are the impressed swords on an impressed triangle surmounted by an H—which is contained on a Dresden biscuit figure here illustrated—and the wand of Æsculapius, which dates about 1720. The first was used in, Haroldt's time, previous to the King's Period.

Höchst, a small factory near Mainz, produced a number of excellent figures towards the end of the eighteenth century, the best being modelled by the Other German Figures sculptor Melchior, and painted with the rich purple which was a feature of Höchst. These figures are marked with a wheel, sometimes crowned. Ludwigsburg figures are very similar to Höchst, but marked with an intertwined $\mathfrak{C}$, under a Ducal crown. Fürstenburg figures were generally of biscuit ware, and the mark is a blue under-glaze F. Frankenthal figures were numerous and fine.

Zürich figures are little known, yet they are well worth having. This small Swiss factory produced some very good porcelain, Zürich examples of which may be seen in the Zürich Museum. It is interesting

to note that Spengler, one of the leading spirits of Zürich, had the same name as the best modeller that Derby had for its biscuit figures. Whether it was the same man (for the Zürich factory collapsed shortly after the date the Derby Spengler began work), or only a coincidence of two men of similar talents bearing the same name, I am not sure, but it was probably one and the same man.

Very beautiful were the figures produced at the Royal Capo di Monte factory near Naples in the eighteenth and early nineteenth centuries. They were in soft paste of good quality, finely coloured, and well modelled. The most usual mark on them is a blue N, surmounted by a crown.

Capo di
Monte

When Charles III. of Bourbon vacated the Sicilian throne for that of Spain, he took with him many of the workers from Capo di Monte, and established the Buen Retiro works, near Madrid, where equally good, but more classical, figures were manufactured. Buen Retiro figures are scarce, but of excellent quality; the mark is generally a *fleur-de-lis* or interlaced C's.

The most beautiful statuettes of Sèvres

are in its exquisite biscuit ware—glazed or unglazed. Many of these are from **Sèvres** models by Vanloo, Boucher, or Falconet, a well-known one being the last-named's "La Baigneuse." At Horace Walpole's famous sale, a pair of biscuit figures of a boy and girl went for £23. Most probably we should have to add an "o" on to that sum to represent their present market value.

As a matter of fact Bow did not make a great many figures, though numbers are attributed to it. It certainly made **Bow and Longton Hall** sets of the seasons, and a good many animals and birds. Bow figures are frequently distinguished by a hole at the base, by means of which they were fixed to candelabra; they also usually have feet on which they are mounted. If marked, the mark is in red, an anchor or dagger.

Longton Hall figures are very fine, though often rather spoilt by the rococo stands on which they are mounted; they are brightly enamelled, and, on the whole, well modelled. Mr. W. Bemrose, in his book on Longton Hall, points out that most of the figures relate to eating and drinking, as though they were designed for table decoration. It is probable

that many potters intended their figures and finest efforts to be used in this way, and very effective and novel would such a table equipment prove. The glaze on Longton Hall figures is bluish in tone and shows up speckly.

Worcester figures are wrapped in mystery. It is claimed that the factory made them, and Worcester a lady's diary bears witness to the fact that she saw the room where they were made, when visiting the Worcester factory, yet few collectors like to affirm definitely that they have ever seen one.

Taken all round, Chelsea figures are the most perfect of any of the English porcelain factories.

Chelsea They were turned out in such quantities that it is possible even in these days to get good specimens for reasonable sums. Some of them are more truly statues, so enormous are they, while at the other end of the scale come the toy scent-bottles and *étuis*, etc. The happy medium is the figure about ten or twelve inches high. The best of them are the statuettes, which stand alone, or in groups, without a supporting background, on a low, flat base. The bocage figure, however, is more usual, and with many people stands for the Chelsea type. The Chelsea figure of the



LUDWIGSBURG FIGURE.



CHELSEA FIGURE.
GOLD ANCHOR PERIOD.

latest period shows the scrolly, gilt, rococo base that so much detracts from the well-modelled simplicity of the figure. The underneath part is unglazed, and usually shows three thumb-like marks—the impress of the tripod on which the figures stood whilst being fired.

Chelsea figures served as models for many of the porcelain and pottery factories that came later; thus we often have a Staffordshire figure modelled after the Chelsea pattern, such as the well-known "Huntsman and Dog," "The Haymaker," or "Falstaff." "The Seasons," "The Muses," "Bacchus," "Diana," "Apollo," "Juno and Jupiter," "Pan," "Mars and Minerva," ladies and gentlemen of the period, and—in the French manner—Cupids, harlequins and columbines, the goat and tailor (after the Dresden style), and portrait busts in plenty, are only a few of the figures which helped to make Chelsea famous; whilst dogs, goats, sheep, lambs, and birds make a collection all to themselves.

The earliest Derby figures bear a great resemblance to Chelsea; indeed, so closely do

Derby Bow, Chelsea, and Derby figures run each other, that it would be a very wise collector—or shall we say an unwise one?

—who would always give an unhesitating opinion as to which was which in the case of unmarked specimens. The Derby biscuit groups and statuettes, however, are unique; nothing lovelier can be imagined than these well-modelled figures in either the rich cream or the snow-white tints in which the Derby biscuit expressed itself. As it is probable that Derby was making figures from a very early period, none of which was marked, it is more than possible that other factories have often received the credit for what are really Derby figures. The excellence of the modelling of the biscuit figures is accounted for by the fact that Derby had the advantage of the services of the Swiss Spengler, who was a past master in his art.

Plymouth in its short life could not do very much, but it produced some rather crudely coloured figures, whereas its sister
Plymouth and Bristol factory, Bristol, made some very good ones in the Bristol fine, white, hard paste. The "Elements" and the "Seasons," and the "Four Quarters of the Globe," are among the best-known sets, often marked with the Dresden crossed swords, or a T.

Earthenware figures form a piquant contrast



STAFFORDSHIRE SPOTTED DOG.



OLD FRENCH FAÏENCE JAR.



to their porcelain brothers and sisters. By far the greater number are Staffordshire.

Earthenware
Figures

If it becomes known that you are collecting "Staffordshire," the average dealer whom you delight to honour reserves a little store of mediocre figures, backed by a bocage, for your delectation, and your generous but unlearned friends present you with these same figures, or yet another sheep or lamb under a green bush, till you make it clear that "Staffordshire" covers a very large field, and that these common types are not the Alpha and Omega of its alphabet. A collection of pottery figures judiciously made is perhaps more interesting and possesses more charm than any other.

The keen collector who prides himself on the completeness of his specimens begins at the beginning—that is to say, from the end of the seventeenth century—and stops at the commencement of the nineteenth century. The earliest are the Astbury figures, more curious than beautiful, of splashed brown colouring with dark, staring eyes—very crude as to modelling, but most interesting as showing how the early potter was striving after expression.

Then come the Wood and Whieldon figures, which in their delicate shadings and really fine modelling are the desire of all collectors of this group. They are distinguished by what is called their "flown" colouring. In the Whieldon figures a blend of brown and ochre predominates, and in the Ralph Wood specimens the prevailing tint appears to be a lovely green.

The Woods were a family of note in the Potteries in the eighteenth century. It was between 1750 and 1770 that Ralph Wood the elder modelled the figures that take pride of place over all the others. He was the son of Ralph Wood, a miller, and left a son Ralph, also a potter, and a nephew, Enoch Wood. The elder Wood occasionally marked his figures with his name impressed underneath, but an accredited figure of his once seen, it is easy to tell others. The glaze is so rich and flowing, and invariably some crack or corner of the figure is left where the glaze has missed it; the colourings are extremely delicate, and the faces of a greyish hue. The "Vicar and Moses," often copied later, is one of his best-known pieces; the "Parson and Clerk" another. "Old Age" and the "Haymakers"

are two of the most beautiful. Enoch Wood specialised in portrait busts, but produced many other types as well: he impressed his name as a mark. His work was done towards the latter end of the eighteenth and the beginning of the nineteenth centuries.

The later figurists who succeeded Ralph Wood the elder used enamel colours, as

Later Figure-work opposed to the rich glazings employed by Wood and Whieldon.

The enamel colourings are duller, but more garish, and may be easily discovered by chipping.

Wedgwood is known to have modelled a quantity of figures, yet very few are ever attributed to him; some have his name, WEDGWOOD, in capital letters, impressed as mark. The most beautiful of his figures are in his soft cream ware, perfectly potted and modelled, but his coloured-glazed figures are quite up to his usual high standard. Wedgwood doubtless had the assistance of that fine craftsman, Voyez, in many of the figures he potted. Other figures are to be found impressed with the names of Turner, date between 1755 and 1780; Neale and Co., date the second half of the eighteenth century. Walton figures

are very common, date about 1790 to 1830 ; his name is often impressed on a scroll or band ; Salt worked about the same time, and his figures are of the same type. Leeds, Sunderland and Rockingham all made very fair figures, especially the first-named.

The potters who modelled these figures must have been legion. The later figures are almost always accompanied by a bocage.

Many of the later Staffordshire figures were modelled after Chelsea and Derby originals, but the majority are the genuine offspring of the country potter's brain, inspired by the daily life going on around him. Though often contemptuously termed "peasant's pottery," it is so typically English as to be worthy of the utmost admiration. Cows with spotted lustre backs, designed for milk-jugs, with the tail as the handle, and a lid covering a hole in the back ; dogs, goats, lambs, and other animals were all turned out in quantities from the Potteries. Many people make little collections of these alone.

Good figures command good prices nowadays. Ordinary groups with the usual bocage run from £3 to £6, whilst the earlier single figures, if of good modelling and colouring, may be

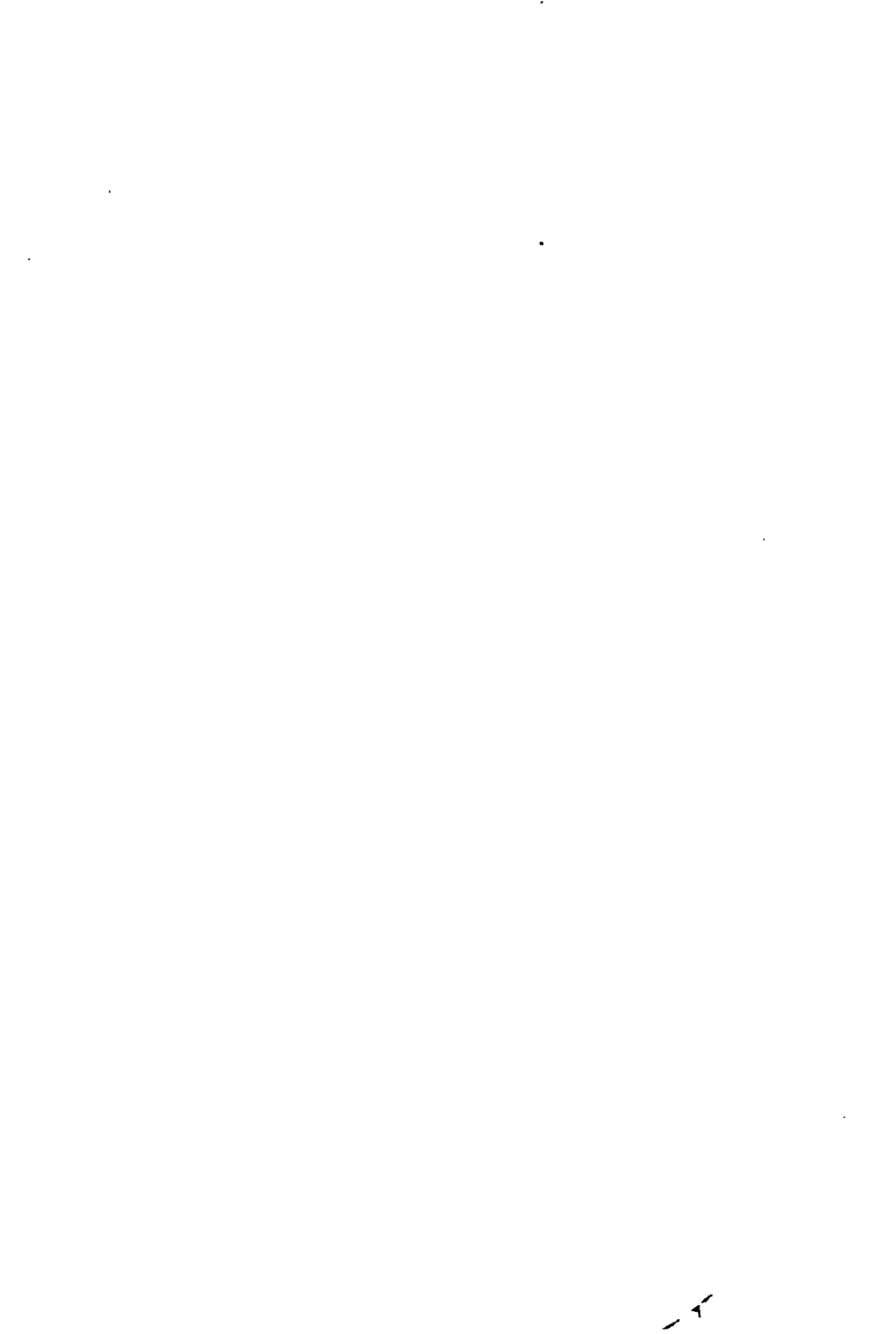


THE COOK FIGHT.

THE STROLLING PLAYERS.

SHEPHERD AND SHEPHERDESS GROUP.

STAFFORDSHIRE FIGURES OF THE BEST PERIODS.



£5 to £12 apiece. Ralph Wood groups and figures are so difficult to procure that high prices, sometimes running into three figures, are given when any do find their way into the market.

A very attractive "bypath" may be trodden in getting together a collection of miniature pottery figures of not more than five

Miniature
Pottery
Figures

or six inches in height. These were made by Whieldon, Wedgwood, and most of the Staffordshire group, as well as at the Rockingham factory. Whilst following the characteristics of their bigger brothers and sisters, they are scarcely ever copies of these, but have an individuality of their own. Their very good modelling suggests that they were generally the work of the master potters—an instance of best goods in small bundles.

Lastly come the Staffordshire cottages, primarily intended for pastille burners or money-

boxes—though who would have the heart to break one of these china dwellings to free the money buried

Stafford-
shire
Cottages

in it? The prettiest of these cottages are scattered with moss, rather well suggested, and stand on grass, represented by the

same means, and enormous flowers are studded about in front, or on the roof.

The crowded state of the market is rather a trap to the figure collector at present, for in

collecting the supply often rises to
Hints to meet the demand. This is the case
Buyers with Staffordshire ; so-called " Staf-
fordshire " is springing up on all sides. But the

buyer should be guided by a few broad rules. Never buy a broken or much-mended piece unless for some extra good reason, such as a doubt of ever getting a whole one. Restoration and make-up can be detected by a fresh smell of paint, and by scratching with the nail. Garish colouring and coarse painting should be avoided : choose only those figures which honestly fit in with your idea of harmony and effect. Imitations are as plentiful as blackberries, but most of them may be detected by the new thick look of their colouring ; no heed need be paid to the fact that they look worn and old underneath ; this effect can easily be compassed by rubbing the figures on a window-sill or doorstep.



WEDGWOOD QUEEN'S WARE PLATE.

PRINTED IN LIVERPOOL.



CHAPTER V

OLD WEDGWOOD.

"The Greatest of English Potters"—Wedgwood Ware—
Queen's Ware—Pearl Ware—Jasper—Marks—Salt Glaze

EVERY Englishman should find a place in his collection for at least a few specimens of Wedgwood's ware. Josiah Wedgwood has

Josiah
Wedgwood been accorded the title of "the greatest of English potters," a title which few would dispute. It would be difficult to find amongst all the work he turned out anything that is ugly or unworthy. Over all, there is a distinctive English feeling, showing no foreign influence, except a following after classical ideals in his celebrated jasper ware. The purpose of the greater part of Wedgwood's productions was utilitarian, but he showed his greatness—endowed as he was with the commonsense, commercial instinct of the Englishman—by teaching that even the useful article of every-day life can be made compatible with art.

“Wedgwood ware” and “old Wedgwood” were two very different things. The latter—
under which heading comes his jasper
Wedgwood Ware —is what he is best known by to the public, but the former really gained him his undying fame in ceramic history and brought him a fair endowment of this world’s goods. His “Queen’s ware”—so called after Queen Charlotte—with its “feathered” edge (featherlike in weight as well), took the world by storm in 1762. Wedgwood sent much of this cream ware to Liverpool to be printed in the soft browns or blacks which all who possess this Liverpool-printed Wedgwood know so well. As a frieze against a sage-green, or turquoise-blue, wall, or massed against old oak or mahogany panelling, these Queen’s ware plates are most effective.

What Wedgwood accomplished, if fully recounted, would fill a volume. His “pearl” ware, of peculiar pearly whiteness, sometimes printed with the “willow” pattern in brown; his blue and white ware—the blue very clear and soft, owing to the good glazing used—and his “pie-crust” ware, were in general use for domestic purposes. He made lustre of excellent quality, most of which possessed such



GREEN AND WHITE JASPER CUP
AND SAUCER.

MARK WEDGWOOD.

TEAPOT IN WHITE GLAZED WARE.
MARK WEDGWOOD.





**BLUE AND WHITE JASPER
BULB POT.**

MARK : WEDGWOOD, IMPRESSED.



BLUE AND WHITE JASPER BOWL

MARK : WEDGWOOD, IMPRESSED.

good wearing value that it is as good to-day as when newly potted.

It is by his jasper, however, that Wedgwood is best known to connoisseurs. Blue jasper

Jasper is the most common, but there are many gradations of blue, from light to dark. Green, yellow, lilac, and pink, in the order named, are the colours most scarce and most difficult to obtain. Black Wedgwood goes by the name of "basalt," and as it is not looked upon with much favour it can be picked up very cheaply. In its potting and modelling, the latter often by Flaxman, it is quite as good as the coloured specimens. All is not Wedgwood, however, that is black; the Leeds pottery produced excellent black basalt as well. A group of black Wedgwood against a white or pale green background is most striking.

The "tri-coloured" jasper, which was not made till after 1790, is much sought after in its diamond-like patterns of blue and green, or blue and mauve and green, etc., in relief on a white ground. Wedgwood made a speciality of cameos and plaques of jasper, together with busts and statuettes, generally of celebrities, past or present.

Real old jasper is one of the easiest things

for a collector to acquire knowledge in, for it does not lend itself to successful imitation, and a little practice in touch soon puts him *au fait* with it. The feel of the old jasper is like velvet; there is also a softness in the colourings which evades imitation.

The products of the time when Bentley was partner—commencing about 1768—bear the

words "Wedgwood and Bentley."

**Wedgwood
Marks**

This period lasted about twelve years, and it was then that the famous Etruria works were inaugurated. The most general mark is the name "WEDGWOOD," in capitals or in small type impressed (the name WEDGWOOD is still used at the Etruria works to-day), and Miss Meteyard, the great authority on Wedgwood, tells us that the addition of the letter O or the figure 3 means that the specimen is an extra-good one.

The present is a good time to buy old Wedgwood; several large collections have been dispersed, and the very moderate prices which have ruled at auctions point to the fact that there is no great rush in this direction. At one time, some of the best collections in the country were to be found in Liverpool, where from the first Wedgwood had aroused interest



BLACK COFFEE CUP AND SAUCER.

MARK: WEDGWOOD, IMPRESSED.



BLACK BASALT TEAPOT.

MARK: WEDGWOOD, IMPRESSED.



BLACK BASALT CREAM JUG.

MARK: WEDGWOOD.



TRI-COLOUR JASPER TEAPOT.

BLUE AND GREEN ON WHITE.

MARK: WEDGWOOD, IMPRESSED.



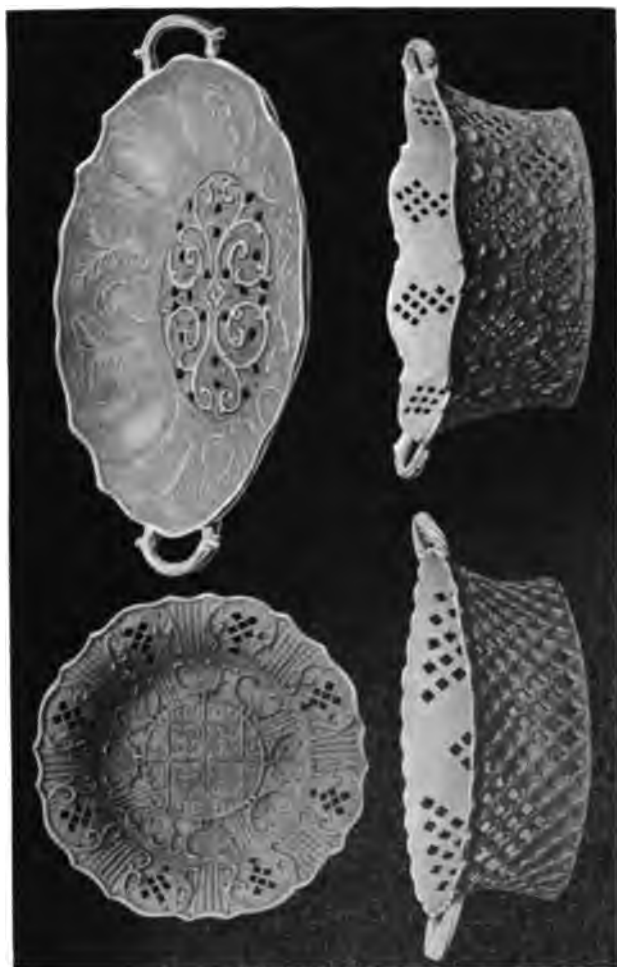
on account of his early business connection with the city. "Old Wedgwood" can never deteriorate in real value ; it is for all time.

Before leaving the subject of Wedgwood and his times, we must toll the bell over the passing

of one of the most beautiful of old
 Salt Glaze English products—salt glaze. White or coloured stoneware used to be glazed by means of salt. It is not known exactly who first practised salt glazing in England, but it is one of the earliest processes of which we have any record at all, and it was well established before the dawn of the eighteenth century. But, generally speaking, it is the hard cream-coloured stonewares produced especially by Staffordshire, which collectors term "salt glaze," and which is so greatly sought after just now. The period covered is between about 1730 and 1780. Teapots and tea-caddies were largely manufactured, shaped like houses or animals, their sides bearing designs in relief, all in cream colour. Then later, a little colour crept into the decorations, first "scratched" patterns in blue, the design being scratched into the earthenware and the blue filled in before glazing, then various coloured decorations followed. The pierced edges and em-

bossed plates, the pierced basket-work, which is so highly prized, marks the latest, and to some minds the declining, period of the art. It was the introduction and perfecting of Wedgwood's Queen's ware that gave the death-blow to salt glaze. It lingered for some time, other places, like Leeds and Liverpool, doing considerable business in it. William Littler, of Longton Hall, experimented, though not very successfully, in introducing colour into salt glaze about 1750. Connoisseurs hold that one of the most marked characteristics of the ware is the pitted appearance, like an orange skin, of the surface of the glaze. The lovely embossed dishes, and pierced baskets, in a rich cream colour, are the best-known of this class of ware. The pieces here illustrated belong to the last and most effective period.

When Josiah Wedgwood experimented with his Queen's ware he invented a new method of lead glazing, which supplanted the old salt glaze and led to its final disappearance.



OLD ENGLISH SALT-GLAZE WARE—CREAM COLOUR.



SOFT PASTE LOWESTOFT.



CHAPTER VI

ARMORIAL CHINA AND LOWESTOFT, TRUE AND SO-CALLED

The Story of Lowestoft—"Oriental Lowestoft"—Heraldic
Designs

PERHAPS no factory has had so much romance woven around its name as Lowestoft. Some

few years ago the "Lowestoft"
The Story of
Lowestoft

cult was most fashionable; its devotees—and it had many—were

zealous, and much money was spent and words wasted on proving the merits and attributes of what was supposed to be Lowestoft. Then suddenly the bubble burst; the turning up of the ground where the old factory had stood at Lowestoft brought to light fragments of china and moulds which proved what the paste of Lowestoft really had been, and the quality of the work there produced. If all had been Lowestoft that was so-called, it might well have been the largest and most prolific factory ever known, whereas it was but a small one, possessed of rather imitative tastes, and given to reproducing in effect the wares of other factories. Its

existence was of about fifty years' duration, from 1756 till about 1802.

Lowestoft manufactured porcelain only, and that was soft paste, rather creamy in colour, but the glaze was of a bluish tint. Some authorities still say that hard paste was made at Lowestoft in its later days. A good deal of blue and white, much of which rather resembles Worcester, was manufactured, and floral decoration was favoured: bouquets of flowers and simple countryfied sprays, the rose being much in evidence, thus giving rise to the "Lowestoft rose" theory. When the factory closed, some of the workers went to Worcester, hence the likeness between the blue and white of these two factories.

Lowestoft has recently had an able advocate in Mr. Spelman, whose book on the subject puts the much-disputed factory and
"Oriental
Lowestoft" its wares in a most attractive light.

Had collectors of what is now known to be Oriental rather than Lowestoft studied the general character of English porcelain a little more, they would have spared themselves much mortification, for it would have been evident that such hard paste could never have been produced in England. All this Oriental china was manufactured especially for the European market, but forms a class by itself.



GROUP OF ARMORIAL CHINA (ORIENTAL).





ARMORIAL DISH.

"ARMS OF SKINNER."



ARMORIAL PLATE (ORIENTAL).



It is quite distinct in its style and decoration, so that whatever name it goes by (some people have given it the misleading title of "Oriental Lowestoft") it must be conceded that it is both handsome and decorative, and forms in itself a fine collection. To this class belong the mugs with twisted handles, and plain or chicken-skin grounds, the handleless cups and saucers, the flowery bowls with diapered patterns, tea-poins, vases with Oriental tea-garden scenes depicted in panels, and plates and dishes with heraldic devices which the "Lowestoft" craze familiarised us with some years ago—all Oriental hard paste, and very good of its kind.

English families sent their coats-of-arms and crests out to China to be copied on dinner-services and dainty monograms, and initials
Heraldic Designs were emblazoned on bridal services.
 Many English factories, in particular

Worcester and Derby and Bristol, as well as a few of those on the Continent, went in for heraldic decoration, but the Oriental carries off the palm for decorative effect. Dinner and tea services, tureens, bowls, mugs, teapoins and jugs were all decorated in this manner. A collection of such pieces gains additional interest if it belongs to one of the family whose arms or crest it depicts.

PART II.—PRINT COLLECTING

CHAPTER VII

EARLY LINE ENGRAVINGS AND ETCHINGS

How to Collect—Line Engraving : Its Origin and Methods—
—Schongauer and Dürer—The “Little Masters”—Lucas
of Leyden and Mantegna—Marc Antonio—Later Italians
—Rembrandt's Etchings—Vandyck and Hollar—Claude
—Other Frenchmen—English Line Engravers—William
Faithorne—Hogarth—Woollett—Strange and Sharp—
—Vicissitudes of Line Engraving.

IF old china has a rival in the collector's heart,
that rival is to be found in old prints. But
there is no reason why they should
How to Collect be rivals : the one is the complement
of the other, and, side by side, they
bring out each other's good points. Many
people, however, if limited to one subject, would
give the casting vote in favour of prints. Be-
sides their artistic perfection, they form a link
with the historic past by reproducing the master-
pieces of great painters, and by immortalising
the faces of heroes and heroines who have played
their parts, glorious or otherwise, on the world's
stage through the receding centuries of history.

Who could be dull, or want for thought, in a room whose walls are peopled with old portrait prints, or delicately etched landscapes, that open up imaginative vistas of how those frail beauties or brave men whose portraits look down on us disported themselves in the spacious days of old?

Those who set out to found a print collection for themselves probably confine their ideas to one school of engraving, but the majority generally start from a mixed collection of family treasures—line, stipple, and mezzotints all jumbled up together. It is best, therefore, to choose which of these schools shall be the one to be added to, and to commence building round that.

In no direction has Fashion shown her inconsequence and fickleness more than in print collecting. Coloured stipple prints she exalted to a point far above their value, and, having raised them to a giddy height, left them toppling over. On English mezzotints she has in many cases placed a price which often far exceeds that of the original paintings from which they were reproduced, whilst the one-time admired Bartolozzis she has, except in a few instances, turned her back upon. Just at present, mezzo-

tints and eighteenth-century French line engravings are her favourites, and the latter are a sound investment. There is increasing evidence, however, of a healthy tendency on the part of the collector to please himself; if he cannot (and he does not always want to) attempt to buy celebrated prints which command big prices, he sets out on a track of his own, and for a very small sum forms a gallery of prints which is marked by individuality. It may be they are engravings of famous beauties, painted by Sir Peter Lely or Sir Godfrey Kneller; or naval or military heroes (more than one barrister makes a speciality of legal luminaries in mezzotint); children; animals; engravings of one particular period, or prints after one special master.

Too long in abeyance, there are signs that line engravings are coming into favour again, and as they are the oldest representatives of the art, we will take them first.

Just as the origin of the invention of porcelain is buried in obscurity, so the exact date of the invention of engraving is doubtful, but to all intents and purposes for the collector it begins in the fifteenth century, and was a flourishing

Line
Engraving.

art by the beginning of the sixteenth. The line engraver worked with a pointed tool, known as a graver, by means of which he cut along the lines of his design, traced out first on wood or copper. The result—bearing out exactly the name of the process—was a series of lines of varying widths and depths according to the lights or shadows required, working from light to dark. In wood engraving the design is left raised, the ground between the lines being cut away; on copper the design is sunk in. Line engraving was often combined with etching, in which process the metal is first covered with wax, on which the design is traced with a needle through on to the metal, and afterwards bitten in with an acid. As in line work the graver must work in straight lines set close together, or crossed, whilst in etching the needle can work more freely in curves and twists, it is easy to see that the two processes helped each other materially in producing some of the most telling effects required.

By some authorities Germany is claimed as the birthplace of line engraving, Schongauer and Dürer and Italy by others. The honour is generally conceded to Germany, where Martin Schongauer was the great

exponent of the art in the latter half of the fifteenth century, and the forerunner of the great master, Albert Dürer. There is a double charm about the work of these early engravers, for they were both artists and reproducers—that is to say, they designed, for the most part, their own subjects, instead of copying those of other artists, and engraved them as well. This was especially so in the case of the Germans, for the Italian engravers, owing to their environment of great painters, more easily fell into the way of perpetuating their genius instead of inventing for themselves.

Both Schongauer's and Dürer's work is chiefly Biblical, allegorical or figurative, and in both there is the same wonderful execution, the same minuteness of detail, and the same attention to emblematical touches. To "live up to" a Dürer is to set oneself a high standard:

"The High that proved too high,
The heroic for earth too hard,
The passion that left the ground
To lose itself in the sky,"

but they teach their lesson, a moral as well as an artistic one, and one feels that the world would have been the poorer if Albert Dürer, God-



ST. JEROME IN HIS STUDY.

FROM THE ENGRAVING BY A. DÜRER.



fearing, good-living old German, had not passed his allotted span in it.

Schongauer's engravings are not likely to be picked up by chance ; they only come into the sale-room when some collection is dispersed, and then command large sums. Dürer's are rather more plentiful ; over two hundred wood-engravings of his are known marked with his famous monogram , which is generally placed on a stone, a block of wood, a sign-post, or some other prominent place. Among the best-known of his wood engravings are the "Little Passion" and the "Great Passion," a series of events in the life of our Lord. The prices of the first of these may be as much as £50, of the latter as little as £10. Dürer's engravings on copper fetch more ; there is the fine "St. Hubert," patron saint of hunting, which has been sold for as much as £150, and as little as £40, the "Melancholia" for £50, the "Adam and Eve" for over £400. "St. Eustace and the Stag" fetched £90 in 1907 ; the "Great Fortune" over £40, and the coat of arms with the cock over £60.

The "St. Jerome in his Study" is here shown. It is a typical Dürer : notice the skull, to remind the Saint that man is mortal ; the

crucifix in front of him, emblem of the means by which he may put on Immortality; the hour-glass behind him, by which he may bear in mind that the sands of time for him are running out fast; the gourd hanging from the rafters, promise of comfort to the pilgrim through his earthly travels; and the animals in the foreground: the lion and the somewhat non-descript beast, which is generally supposed to be a dog, for it occurs in many of Dürer's works, but which I feel somehow he intended for a lamb in fulfilment of the Psalmist's word, "the lion and the lamb shall lie down together," in the peace and quiet of the holy man's presence.

Dürer was imitated even in his own day, and numberless copies have since been made of his work. These are often to be found where they are least expected—in some of the old Italian towns, for instance; so, collectors, beware!

The works of what are known as the "Little Masters," a group of men who followed Dürer—some of them his pupils—and so called from the diminutive size of their engravings, may be picked up for a pound or so. They offer an unusual and distinctive scope for a collection that would be very representative of early German engraving.

The "Little Masters"

One is not likely to find many examples of Dürer's Flemish contemporary, Lucas of Leyden, for prints by him are very rare ; but on the other side of the Alps there was another contemporary, the Italian Mantegna, and examples of his work, though very difficult to find, may still be had, and assort well with Dürer. Andrea Mantegna was the first noteworthy Italian engraver, and reflected the glories of Bellini, and other artists of his time. He was painter as well as engraver, and as such, perhaps, he is most familiar to Englishmen through his "Triumphs of Julius Cæsar" at Hampton Court.

If Mantegna is almost out of reach, not so his more popularly known successor, familiarly dubbed Marc Antonio, who, being a friend of Raphael, naturally was much influenced in his work by him.

Choice impressions of his best plates have to be well paid for, but his work does not command such good prices as it did, and a few pounds will now bring in exchange some good and representative examples of his art.

Following Mantegna are many Italian line engravers of note ; but, skipping a couple of

centuries, we come down to two or three whose engravings and etchings are valued by those who love architectural effects and the atmosphere of the smiling Italian landscape. One of these is Piranesi, a Venetian of the early eighteenth century. Venice, with her lamps of architecture, kindled in him the love of beautiful line ; Rome, the eternal, compelled him to record what was left of her former loveliness, glorious even in ruin and decay, and it is the ruins of Rome that form the subject of his choicest prints. The Campo Vaccino, once the Forum, before it was rescued and restored, is an especial favourite ; his " Appian Way " breathes forth the forsaken grandeur of that once majestic road ; and the " Sibyl's Temple at Tivoli " is incarnate with the Spirit of Place. Piranesi's prints may be obtained now for a few shillings, but the impressions must be clear and sharp, as large numbers of prints were taken from his plates. A little later came Pinelli, whose works are more truly etchings than line engravings. Like Piranesi, he is at his best when depicting Rome, but his architectural lines are softened by association with scenery and foliage. His prints can also be acquired very cheaply.

Later Italian
Engravers

To return to the seventeenth century, etching occupies the centre of the stage ; the prince of etchers being, of course, Rembrandt's brandt.
 Rembrandt's Etchings

The "art of scratch" has never had a truer or finer exponent than the great Dutchman, and nowhere is the true meaning of it better shown than in his famous "Three Trees," with its wonderful effect of breadth and distance. More than £300 has been paid for a print of the "Three Trees," but though Rembrandt's etchings at their best attain very high prices in the sale-rooms, there are some to be had for a few pounds, and every collector of etchings should certainly strive to possess at least one or two examples by the master.

Vandyck did a little etching ; but examples are exceedingly rare, and they are chiefly of portraits. Nor are etchings by Vandyck and Hollar Adrian van Ostade, or Hollar, the other great etcher of this period, much more plentiful, for one reason that their output was far less prolific than Rembrandt's, but their work is highly thought of by connoisseurs, and specimens should be secured if possible.

When we come to the fourth of the group of seventeenth-century etchers, we have quite a different type in the gentle Claude.

Claude

Claude Gellée, called Claude de Lorraine, after the province in which he was born, studied and worked in Italy, and his landscapes show ample evidence of the smiling serenity of the sunny south in contrast to the sterner outlines of the Dutchmen. No painter has ever shown such a subtle understanding of landscape as Claude, and his gift of expression did not desert him when he was etching. His best-known plate, "Le Bouvier," is described by Hamerton as being the finest in the world. Figures not being his own strong point, were often put in for him by a brother artist, to give that allegorical touch which is a feature of most of the works of that time. Claude worked in the dry point method, and probably took the prints himself direct from the plates. This enabled him to give what is known as a "flush" with the ink, which resulted in the blurred half-tones noticeable in his work. The number of etchings attributed to him is about thirty. Prices are varied, and range from a few shillings to many pounds, according to subject and condition; but the value of the prints to the lover



THE DANCE OF THE SEASONS.
 FROM THE ETCHING BY CLAUDE DE LORRAINE



of landscape work is intrinsic rather than monetary.

Callot was another French etcher who studied in Italy in the seventeenth century, and produced very fine and minute work, certainly to be acquired, if possible, by the collector—moreover, it can be had for very little.

In France etching was gradually displaced by line work, to be revived early in the nineteenth century by Delacroix, Huet, Corot, Méryon, Millet, and others.

Line engraving in England first put in an appearance in the reign of good Queen Bess, but these early specimens are as stiff and hard in appearance as the virgin Queen's ruff and farthingale.

We have to wait till we get to the more romantic Stuart times, when the picturesque dress and stately mien of both the men and women who gathered round the court of Charles I., as portrayed by the King's court painter, Vandyck, stirred the knights of the graving tool to emulation and found a brilliant interpreter in William Faithorne (the elder).

Faithorne, whose long life extended over a great part of the seventeenth century, had

the advantage of being taught by Nanteuil of Paris, one of the masters of the rapidly rising French school of engraving.

**William
Faithorne**

His French training is very evident in his line work, if we compare it with a French print. The grave Puritans of the Commonwealth, the swaggering Cavaliers that surrounded "the Merry Monarch" when the King came to his own again, were all portrayed by Faithorne's graver, men, seemingly, being most to his liking, for with the notable exception of his print of the notorious Lady Castlemaine, there are not many feminine portraits to his credit. There is a half-length print of the gentle Abraham Cowley, after Lely by Faithorne, and another of John Ogilvy, drawing master, also after Lely, for which the small sum of 15s. suffices, as evidence of the cheapness of these early engravers at present.

The history of the eighteenth century is that of mezzotint rather than line engraving,

Hogarth which remained in abeyance till the close of the eighteenth century, when the genius of Hogarth aroused it from its lethargy and started it once again on a prosperous career.

Hogarth was, of course, painter first and

engraver afterwards, but in his own day it was his engravings that were most sought after. Very often broad in suggestion, they appealed more to a generation that was not too squeamish than to present-day minds, so that prices for a Hogarth print run very moderately. "The Rake's Progress" is one of the best-known series by his own graver; but much of his more celebrated work, such as the "Marriage à la Mode," he entrusted to others to engrave.

William Woollett, a little later than Hogarth, produced some fine line work, principally landscapes in the Italian manner, such as the "Jocund Peasants," for which £3 10s. is not too much for an early state; "Solitude," for the same sum, or "Phaeton," of which a proof before letters will be worth a pound or two more. Woollett did some beautiful landscape work after Claude, prints of which generally run about a pound apiece.

Contemporary with Woollett was Sir Robert Strange, a man of culture, widely travelled, whose French teaching and Italian studies give his work a wide range. Any good examples by him, or by William Sharp, should not be passed over now

whilst they may be found cheaply, for they are amongst the finest of their kind. Sharp was about the last of the old school of line engravers. Another school had arisen, which, together with mezzotint, was to throw line work into the shade—that is, stipple engraving; but Sharp wrote the last words of its story gloriously. He lived to see stipple give place in its turn to steel engraving. His portraits of men are now being keenly sought, for in his hands the art seemed specially well adapted for the depiction of men. A scarce print of the author of “The Rights of Man,” Thomas Paine, costs about 25s.; while engraved by Sharp was Cosway’s picture of the Prince of Wales, which can be had for under a pound. Two ovals in the classical vein of the day, “Lucretia” and “Circe,” however, must be placed to his credit, for they are always in demand for their prettiness.

The history of line engraving is rather a chequered one; it has suffered many reverses, and, when forced into obscurity, like the river Mole, it has burrowed underground, to reappear again at intervals. Depending entirely upon faultless outline and masterly execution, it

Vicissitudes
of Line
Engraving

may be that the virile spirit and sense of duty which inspired the first exponents of the art, flagged and grew faint in more degenerate days. Faulty work can be blurred and effaced more or less in mezzotint and stipple, but not so in line work. Whether it ever attains first rank in fashion's favour is an open question, but it has firm adherents who admire it for its own sake, who see in it true engraving at its finest, and having the courage of their opinions, collect and enjoy it as they deserve.

CHAPTER VIII

STIPPLE ENGRAVINGS AND COLOUR PRINTS.

"The Art of Dots"—Ryland—Bartolozzi—The Bartolozzi School—John Raphael Smith—Other Stipple Engravers—Colour Prints—Forgeries

STIPPLE engraving was an offshoot from etching, and was used sparingly by the early line workers to fill in fine effects or shadows. Briefly, it may be termed the "art of dots," and was produced by covering a copper plate with wax, then pricking the design through this in pin-points with an etching needle, afterwards biting the design in with an acid; when the wax was removed, the engraver filled in and worked up his subject in dots with a pointed tool on the metal itself. It was introduced into England from the Continent in the middle of the eighteenth century, and caught on immediately. The truth is that stipple prints fitted in well with the prevailing taste of the day, the semi-classical and sentimental style in vogue in art and literature generally; but

its mere prettiness is dwarfed beside the nobler mezzotint or the grandly simple line print. It lacks real power and expression, but it accords well with certain personalities and environment. Beside the needlework picture or sampler on the walls of a Georgian house, surrounded with old Wedgwood, or Chelsea figures, stipple prints look in keeping, but though they may be hung side by side with certain line work, they should not be forced to challenge comparison with mezzotints. A point in their favour is that though of foreign introduction, stipple prints are by association essentially English, because the group of men who took up this new art in England were largely copyists of artists such as Morland and Wheatley, whose work is so representative of English eighteenth-century life. The school that gathered round the art in the middle of the eighteenth century was a brilliant one, and most prominent and most familiar in it was Francesco Bartolozzi.

William Wynne Ryland was the man to bring the new style into England, and, like many another brother artist, he came to grief through his extravagance and folly, but not before he had left

behind him some beautiful reproductions of Angelica Kauffmann's work, and secured his niche in the Temple of Fame as founder of the school of stipple engravers in England and the introducer of the colour print.

Ryland was hanged at Tyburn for forgery, and his mantle fell upon Bartolozzi. The latter was already flourishing as engraver to George III. He had left his native Italy to take this Royal appointment in 1764, and had produced those masterly line drawings or etchings, after Guercino, which some connoisseurs consider his finest work. Certain it is that Bartolozzi, who may be claimed by both the line as well as the stipple school, was unequalled for his freedom of expression in line. He was just as much at home with etching and aquatint, and used whichever process seemed to him best calculated to express his purpose, separately or conjointly. These earlier works of his do not fetch large sums now; a pound or less will often secure one of the Guercino etchings in good condition.

Whether in or out of fashion, however, those mellow golden-hued prints of laughing nymphs, bonny children and fat cherubs and gracious goddesses could not be spared by the admirer of



TO THE QUEEN
the Youngest Daughter of George I.
PRINCESS AMELIA
born 1705. Died 1765.
After W. Lawrence.

PRINCESS AMELIA

FROM THE STIPPLE ENGRAVING BY BARTOLOZZI.
 After W. Lawrence.





his genius, nor exchanged willingly for his stipple portraits of simpering beauties which are the most sought after and highly priced of Bartolozzi's work to-day. Stippling held out golden visions of wealth, and so to stipple he turned his versatile brain. He quickly realised its possibilities, and gave himself over to the softness of tone and the gradations of light and shade which it offers. His friend Cipriani, and Angelica Kauffmann, furnished him with a wealth of classical and sentimental subjects on which to show off his skill. The engraving in this case is generally a great improvement on the original, for Bartolozzi was so true a master of line and form that he could not endure to engrave faults, and himself set right what he found wrong.

He had worthier metal for his steel in engraving the feminine beauties painted by Reynolds and Romney, or Cosway. There are his lovely Miss Farren, afterwards Countess of Derby, after Sir Thomas Lawrence, which in colours fetched over £600 in July, 1906, at Christie's; the equally beautiful Lady Elizabeth Foster, after Reynolds; the Countess of Harrington and Children, also after Sir Joshua; the Countess Spencer; the Hon. Anne Bingham;

and the Queen of Tragedy, Sarah Siddons—to name only a few of his portraits. These are the Bartolozzis which fetch the record prices.

Not so exorbitant are his fancy groups. "Venus attired by the Graces" is considered the best of these; an oval stipple, in red, it is worth £50, if a good impression. "The Months" and "The Seasons" ("Winter" being a portrait of Mrs. Wheatley and "Summer" of Wheatley's sister-in-law) are delightful prints. His "Hebe" is a portrait of Emma Hart; his "Thalia" of the great Mrs. Abington; his "Simplicity" of Miss Gwatkin, Sir Joshua's great-niece. "Ceres" and "Flora"—a pretty pair of stipple prints after Angelica Kauffmann, in red—are worth £15; whilst "Comedy," after Cipriani, may be got for £3, and a proof before letters into the bargain. "The Cottagers," after Sir Joshua, a charming group of three feminine figures, contains a portrait of the mother of Sir Edwin Landseer, and in colours is worth about £20. Thirty-five shillings will purchase "Miranda," a very pretty oval; whilst "The Hours," after Maria Cosway, in brown, can be had for £4. The "St. Giles's Beauty" and the "St. James's Beauty," after

Benwell, if printed in colours, are always snapped up at a good price.

Bartolozzi is one of the few engravers who has the distinction of a cult to himself. Numerous collectors there are who go in for Bartolozzis only, and this is no matter for surprise when one considers that his plates run into thousands. Variety is afforded by his diversity of style, whether it be line, etching, or stipple; his subjects are as varied as his colourings, black, brown, golden-bronze, red, and colour stippling all being employed by him. The last-named process he worked with great success.

Bartolozzi's long life closed in Lisbon in 1815; he left behind him a brilliant school of engravers, mostly his pupils. First

The
Bartolozzi
School among these may be mentioned
P. W. Tomkins, engraver to Queen
Charlotte, who did so well unto

himself that all men spoke well of him. Like his master, he revelled in depicting children, but was in great request for portraiture, a notable instance being a lovely oval of Mrs. Siddons, after Downman. The "French Fireside" and "English Fireside" are a well-known pair by him, after Ansell, which generally run to about £24 or £30 the

pair. Thomas Cheesman is famous chiefly for his engraving of Lady Hamilton as "The Spinster," a proof before letters of which sold for over £70 in December, 1907, "The Sempstress," and the "Lady's Last Stake," after Hogarth. An example of Cheesman's work is illustrated here in "The Reverie," after Reynolds. John Ogborne's best plate is Mrs. Jordan as the "Country Girl," after Romney. Schiavonetti did some of the famous "Cries of London," after Wheatley, such as the "Milk below, Maids," "New Mackerel," "Sweet China Oranges" and "Primroses." Vendramini, whose name as engraver appears below others of Wheatley's "Cries," notably "Knives, Scissors, and Razors," "Chairs to Mend," "Strawberries," and "Gingerbread," stepped into his master's shoes very literally, for he took Bartolozzi's business at Fulham.

Delattre, from Abbeville (a name familiar to all who make the journey from Calais to Paris), besides original work of his own, did general touching up of Bartolozzi's plates, such as Peasants and Children after Hamilton, "The Wheelbarrow" and "The Turkey Cock," two charming little ovals of children, after Wheatley.



THE REVERIE.

THE REVERIE.

FROM THE STIPPLE ENGRAVING BY THOMAS CHEESEMAN.
After Reynolds.



Many others, although not pupils, come under the heading of the Bartolozzi School, whose prints may be classed with his by those who do not care to keep to the master alone, for all show much similarity of style and work. Such are Pierre Simon, whose lovely print of Mrs. Opie, here reproduced, is known as "The Sleeping Nymph" — a good impression of this in brown is worth about £20, but is not so valuable in black; Caroline Watson, who enjoyed the unusual distinction for a woman of being engraver to Queen Charlotte, and who did many of the royal portraits, two especially, the Princesses Sophia and Mary, after Hoppner, being very pretty; Condé, who was Cosway's favourite engraver of his lovely women (Mrs. Fitzherbert, George IV.'s faithful wife, seated holding a book, on a bank, against a tree, is one of his best, and is worth about £30, or in colours £100 and more); Thomas Burke, whose dainty "Lady Rushout and Daughter," after A. Kauffmann, is so well known; Charles Knight, William Nutter, Gaugain (another Abbeville worthy) give choice in plenty, and so our Bartolozzi gallery may be filled up.

Not that this by any means exhausts the

lists of stipple engravers; no other School, perhaps, had so many followers, taking into account its short life, but the other group arranged itself naturally in quite another manner, which does not fall in with the Bartolozzi style. His was more of the Romantic School, of which Angelica Kauffmann was the chief exponent; the other was the old English type, of English rural life and English portraiture.

A giant amongst his fellows, pre-eminent in mezzotint, almost equally so in stipple, stands out John Raphael Smith.

John
Raphael
Smith

The charm of George Morland's works led him to copy him in stipple as well as mezzotint, and so we get the exquisite "Lætitia" series, after Morland; the "Delias," in the country and in the town, which, though hackneyed and copied *ad nauseam*, are yet a pure delight; and the beautiful "À Loisir," which is said to be a youthful portrait of the notorious Mrs. Clarke. Does it not raise a pang of envy to think that each of the "Lætitia" plates sold for under 12s. when first issued, and the "Delias" for 30s., that are now worth as many pounds?

William Ward stippled many of his brother-in-law's (Morland) paintings, though these



THE SLEEPING NYMPH.

FROM THE STIPPLE ENGRAVING BY PIERRE SIMON.

After J. Opie.



are not so noted as his mezzotints. Dickinson is best known in his lovely print of Mrs.

Robinson as "Perdita"—unhappy

Other "Perdita," who found so faithless
Stipple

Engravers a Florizel in the Prince Regent!—

but his "Duchess of Devonshire"

and "Viscountess Duncannon," after Angelica Kauffmann, are also favoured. Charles Wilkin selected Hoppner as the master who best inspired his tool. He executed a series of portraits after him, called "Ladies of Rank and Fashion," of which every collector tries to possess himself. The best-known are "Mrs. Parkyns" and the "Lady Charlotte Campbell," the latter a fine type of a woman nobly planned, for she was the daughter of a lovely woman, Elizabeth Gunning, twice a Duchess; the Countess of Euston, daughter of another celebrated woman, Maria, Countess of Waldegrave; and Lady Charlotte Duncombe. Then there are his "Duchess of Rutland" and his "Lady Cockburn and Children," after Reynolds' well-known picture lately rehung in the National Gallery.

The trail of the colour printer left its mark over the whole of the latter half of the eighteenth century. In mezzotint little was done in

colour. Some there are who deny that it was ever done at all in first intention, but in

stipple engraving it ran riot. Bartolozzi could not refrain from turning his versatile genius in that direction.

Many of his plates, like those of the other engravers of this school, had impressions taken in monochrome as well as in colours, and a large number of his prints after Angelica Kauffmann and Cipriani are thus duplicated. In portraits he shows the beauty of colour printing at its best, such as in his "Countess Spencer," after Reynolds, in which the broad pale blue ribbon on the hat strikes the most prominent note of colour; "The Hon. Mrs. Bingham," after Reynolds; "Lady Duncannon," a quite exquisite oval after Downman; and "Mrs. Crouch," after Romney.

A perfect gallery of fair women may be represented in these colour prints (incidentally they represent much money besides).

There is "Almeria," engraved by Smith after Opie, a restful study in dark browns: brown is the large hat, a shade lighter brown the hair, brown the fichu; "The Hon. Anne Damer," by J. Ryder after Kauffmann, rare in colours, and so costing £30 or more; "The

Hon. Mrs. Bouverie," by J. R. Smith after Hoppner; "Sophia Western," by Smith, the painter's daughter, Phoebe Hoppner, being the original of Tom Jones' pretty love; "Euphrosyne," by A. Cardon after Bartolozzi; the charming "Mrs. Benwell," by W. Ward after Hoppner, which fetched over £60 at Christie's in 1907, pale blue being again the dominant note in the big white hat which shades the rosy face with its powdered hair, and blue the knot of the fichu; "Lady Langham," engraved by C. Wilkin after Hoppner; "Mrs. Siddons," after Downman; "Miss Kemble," also after Downman, engraved by Jones; "Mrs. Sheridan," the lovely Betty Linley who was the linnet of Bath, represented as St. Cecilia, after Reynolds; Lady Hamilton as "Nature" and the "Bacchante"—equally at home in the one character as the other, the first after Reynolds, the other after Romney, and both engraved by Smith; "Mrs. Arbuthnot," by S. W. Reynolds after Hoppner, for which over £160 was paid recently. All these may help to form a coloured portrait gallery which would be the pride of the collector's heart. Only in portrait work does it seem to me to be worth collecting colour prints, and whether

even portraits are worth the exaggerated sums now paid is an open question.

The colour print is a veritable trap for the unwary. Anyone who really wants to collect it should study Mrs. Frankau's book *Forgeries on "Eighteenth Century Colour Prints."* Nevertheless, it is really very easy to detect a forgery in coloured stipple. In a genuine print the dots themselves are in the different colours, showing the white ground of the paper between each dot; in forgeries the colour is spread all over the dark first printing, tinting background as well as dots. There is usually a trace of handwork even on genuine examples, for eyes and lips were often touched in by hand afterwards. Photogravure comes the nearest in imitation, but there is an unevenness and irregularity about the photogravure dots which betray it.

Coloured mezzotints are rare enough if genuine, but it is very hard to distinguish where the forger and toucher-up has been employed, so they are safer left alone altogether. After all, a coloured mezzotint is too often a good thing spoiled.

CHAPTER IX

MEZZOTINTS

The Art of Mezzotint—Early English Mezzotinters—John Smith—John Simon—George White—John Faber—James McArdell—Richard Houston—Fisher and Earlom—The Watson Family—Thomas Watson—Dickinson, Dean, John Jones—John Dixon—Valentine Green—J. Raphael Smith—Other Morland Engravers—Later Mezzotints

ONCE on the subject of mezzotints, we come to the most alluring, the most sumptuous aspect of the engraver's art. An English mezzotint is a really fine thing, and how much the art of Reynolds, Gainsborough, Romney, Hoppner, Kneller, and Lely owes to their brilliant reproducers in mezzotint can never be accurately estimated. True, they could only reproduce, not invent, but with their burin they could invest a portrait with a haunting charm which was perhaps lacking in the original, and give depth and purpose to an insipid painting. It may be that in the personality of the subject, in the beauty of face

portrayed, or in the interest of story attaching thereto, we sometimes lose sight of the technical excellence, or otherwise, of the engraving ; but does not that prove the more how powerful a medium mezzotint must be, whose virtues are so great that to its faults we must perforce be kind ?

Just as etching is the "art of scratch," so is mezzotint the "art of scrape." The surface of the plate is first roughened to take the ink for the dark parts, and then scraped away for the light ; so that the mezzotinter works from dark to light, the reverse of line work. From the nature of the work, it is easy to see how soon a mezzotint can be damaged : the rich, lustrous bloom which the ink takes on in the shadows and depths, like a velvety pansy, is rubbed by the slightest touch, and half its brilliancy gone at once.

Of all the different methods of engraving, none is so suited to portraiture as mezzotint. Landscapes in it seem heavy and dull ; the airy nothings of the neo-classical school are annihilated by it ; but for portraits it is just perfection. The roll-call of famous mezzotinters is a long one, but where all are good a few in particular are red-letter names.

The art of the mezzotint engraver is so stately that the history of its origin seems appropriate. It had a Royal sponsor when it made its first appearance **Early English Mezzotinters** in England after the Restoration.

Dashing Prince Rupert, nephew to Charles I., when he returned to England under "the Merry Monarch," introduced to this country the art that he had learned when in exile. Charles II. did, at any rate, one wise thing when he allowed his portrait to be engraved by Sherwin, for this was to set the ball rolling that led to the long series of engraved portraits of men and women of the day, beginning with the beauties of his Court, as they appeared fresh from the brushes of Sir Peter Lely and Sir Godfrey Kneller—and which now offer a delightful field for the collector, calculated not to make too heavy demands on his purse. A collection of prints after either of these masters is quite a vogue. In making a Lely collection, one is but copying Horace Walpole, who made a "Beauty Room" at Strawberry Hill with two dozen small copies of Lely's works. Many of Lely's prints were engraved by Tompson, who worked about 1675; the average price of these prints is about £2 10s. There is "Barbara Cleve-

land," the notorious favourite of Charles II. (also engraved by J. Smith); "Lady Bellasis"; "Anne, Countess of Exeter"; "The Hon. Mrs. Fielding," engraved by Beckett about 1690; "Nell Gwynn" (this by McArdell in an early state is worth about £4); the beautiful "Lady Price"; "Nell Gwynn" again, but engraved this time by Valentine Green; "The Countess of Northumberland," engraved by Watson; "The Countess of Stamford"; and a host more.

Kneller owed the copying of most of his portraits to one Smith—plain John Smith.

John Smith It was an age of great men, in art as well as in arms, whose lineaments the Royal painter naturally portrayed. The greater part of Smith's prints are of men, such as Pope, Steele, Locke, and Gibbons, Congreve (the dramatic poet), Cosimus (the violinist), Lord Godolphin (the statesman), and the great Duke of Marlborough. But Sarah, the Duchess, Queen Anne's domestic tyrant, keeps her husband company, and the lovely "Arabella Hunt" and the "Countess of Ranelagh" are well-known prints of women by Smith. They are all in the Kneller style, with semi-classical drapery, and due display of well-moulded arm



THE COUNTESS OF DORCHESTER.

FROM THE MEZZOTINT BY J. SMITH.

After Sir Godfrey Kneller.



and tapering fingers, characteristic of that master's work. Being friends, John Smith seems to have done more work for Sir Godfrey than for other artists, but the Dutch painter Wissing and others came in for a fair amount of his attention.

After John Smith, John Simon took up the tale and engraved not only Kneller's work, John Simon but that of many of the portrait painters of the day, reproducing the lights of wit and learning whom the clever Queen of George II., Caroline the Illustrious, attracted to her dull husband's Court. Indeed, for those whose speciality is portraiture, this is the period, above all others, that yields the richest finds. All the brave men and fair women who left their footprints on the sands of time while the eighteenth century went on its way under the Hanoverian Georges have been subjects for the mezzotinter's scraper.

Masculine portraits received most favour at the hands of George White, whose work is so strong in light and shade, and George White who was the first to prepare his plate primarily with the etching needle. The subject was outlined in this manner before the dark tones were put in. This method

was generally adopted afterwards. Many of the heroes satirised by Pope live for us through White's portraits, beginning with the "Wasp of Twickenham" himself, the "little crooked note of interrogation," self-styled, together with Dryden, Bolingbroke—whom Pope apostrophises in his "Essay on Man," commencing "Awake, my St. John"—Dr. Watts, and many more preferred by White to mere feminine loveliness.

More collected still at the present are the engravings by his friend and follower, John John Faber : Faber, junior. Faber is credited with some hundreds of prints after numerous artists of the day, down to Reynolds, but his name will always be specially associated with his reproductions of Kneller's portraits of the famous Kitcat Club—of which Sir Godfrey was himself a member—the prints of which now adorn the walls of Ranelagh Club House at Barn Elms, the original home of the Kitcat Club. Many of the Hampton Court beauties ; Elizabeth Gunning ; the lively actress, Kitty Clive ; the good-natured Peg Woffington ; Flora Macdonald, who sheltered bonnie Prince Charlie ; Mrs. Howard, with whose name scandal dealt freely ; and other frail beauties, whose faults



LADY CATHERINE HYDE.

FROM THE MEZZOTINT BY W. FAITHORNE, JUNIOR.

After Dahl.



and failings were not passed over by the Court chronicler of George II.'s Court, Lord John Hervey — these are all pictured by Faber. Among the men we have Sir Watkin Williams Wynn (historical name, familiar to those who hunt "all round the Wrekin" and have worn the yellow collar), Sir Hans Sloane (a Chelsea worthy of the early 18th century and Founder of the British Museum), and the famous Beau Nash; whilst John Wesley and Whitfield, founders of a movement which was to galvanise a moribund church into life again, and whose preaching touched even the consciences of the most hardened sinners of fashion, give an odour of sanctity to a heterogeneous collection. Prints after Faber do not often reach large sums, as his work is somewhat unequal, but his range in portraiture is so great and so varied in interest that the collector will do well to secure all he can get of it. A note should be made of the fact that most of his prints are only three-quarter length, giving them rather an abbreviated look.

The prints of all these earlier men have a certain family likeness, for their models were the works of the Court painters of their time, like Lely and Kneller, whose brushes seemed to

follow always in the same groove ; but they stand out quite distinct from the mezzotinters of the second half of the eighteenth century, and will not be neglected by the far-seeing collector.

George II., we know from himself, cared nothing for "boetry and bainting," so the engraver's art received small encouragement from him. The torch burned low, though always kept alight by a small body of men. When, however, portrait painting became the exquisite art it did at the hands of Sir Joshua Reynolds—did not Ruskin dub him "Prince of Portrait Painters"?—Romney and Hoppner, a noble band of engravers sprang up to perpetuate it, and mezzotinting reached the zenith of its fame.

James McArdell was pioneer of the new school. Fresh and virile in his technique, his prints seem as rich and brilliant in tone to-day as when they left his hands, and are eagerly collected as much for an investment as for their beauty. "Whom the gods love die young," we know, and James McArdell was no exception to the rule. Of exemplary life, he paid toll early, leaving behind him, in spite of a short span, a great name and a considerable amount of work.



PORTRAIT OF A LADY.

FROM THE MEZZOTINT BY J. MCARDELL.
After Vander Myn.

His men's portraits are as forceful and vigorous as his women are attractive and full of personality. His "Mrs. Bonfoy," after Reynolds, is one of the best known, yet a good impression may still occasionally be found for a £5 note. The "Duchess of Ancaster," after Hudson, though as perfect an engraving, is not so attractive in subject, as the lady is wearing a bizarre fancy dress. "Flora Macdonald," after Ramsay, wearing the plaid of her clan, is a fine oval which is rare and costs about £8. After Sir Joshua, McARDell did nearly forty plates, generally accounted his best work; but he rendered the stiff, quaint charm of Lely's portraits very finely, as in "Lady Middleton" and "The Comtesse de Grammont"—"La Belle Hamilton," who in spite of all temptations from King and courtiers alike, succeeded in preserving a spotless reputation in the midst of a corrupt court. Lady Ann Dawson as "Diana" is a very familiar print, and of course McARDell had to be in the fashion, and try his scraper on a portrait of his lovely countrywomen, the Gunning girls. Another almost as much talked-of beauty was Maria, Countess of Waldegrave, afterwards Duchess of Gloucester, mother of the three

sisters Waldegrave, and of the Princess Sophie of Gloucester and her brother. McArdell added her uncle, Horace Walpole, to his gallery of masculine portraits, which included many of the "bloods" and "wits" of the day.

McArdell's friend, Richard Houston, also copied many of Sir Joshua's portraits; but though he could, if he liked, engrave as well as McArdell, he could not maintain so high a level. One of his prettiest prints is the delightful one of the Duchess of Marlborough with her child, after Reynolds, one of the truest embodiments of proud, happy, young motherhood ever painted. He, too, engraved Elizabeth Gunning as the "Duchess of Hamilton," after Cotes—of which the small sum of £3 can buy a good impression—and "Maria Waldegrave." A pretty set of three engravings by Houston after Mercier is entitled "Domestic Employment"; they are needlework, washing, and knitting; and yet another of four, "The Seasons."

Much esteemed are prints by Edward Fisher, another engraver from the Emerald Isle. Again the genius of Sir Joshua was the best inspiration. His plate of "Lady Sarah Bunbury" is perhaps the

Richard
Houston

Fisher and
Earlom

best known—she who might have been George III.'s wife, to whom "Farmer George" lost his youthful heart when he saw her hay-making in the fields near Holland House. "Lady Elizabeth Keppel" is a beautiful print after Reynolds, and in good condition worth about £20. "The Ladies Yorke," after Reynolds, has several states, the first being without any lettering. The lively Kitty Fisher was another subject for Fisher's genius, and well known is his dramatic plate of "Garrick Torn between Comedy and Tragedy," or his allegorical "Hope Nursing Love." Richard Earlom was renowned for his wonderful studies of flowers and fruit and for many portraits besides, particularly Emma Hamilton as "Sensibility," which is printed in colours as well as in monochrome; and her hero, Lord Nelson. But we must pass on to a talented family (yet another from Ireland) in the Watsons.

The daughter Caroline we have already made acquaintance with in stipple prints, and another feminine member of the family, The Watson Family Eliza Judkins, was the first woman to practise mezzotint; but it is the father, James Watson, whose work is of greatest repute. Many are the portraits by

his hand to add to our gallery, but examples are rapidly increasing in price. Upwards of sixty of his prints are after Sir Joshua, who preferred him to other engravers for those of his paintings which had children in them. There is the charming Mrs. Bouverie with her little son, and Elizabeth Duchess of Manchester as "Diana"—in the classical fancy of the day,—with her boy as "Cupid," and the Countess of Spencer with her daughter; the Duchess of Buccleuch and daughter—which has sold for as much as 300 guineas; while extremes meet in that patroness of the arts, Madame de Pompadour, after Boucher, for £7, or Nelly O'Brien—priced at 200 guineas, if in a proof before letters state—looking innocence personified under her big hat; or Nancy Parsons, afterwards Lady Maynard, and Miss Jones and the unfortunate Queen of France, Marie Antoinette.

Thomas Watson's prints, though not so good in execution, sometimes touch tremendous prices, perhaps on account of their subjects. His "Lady Bampfylde," after Reynolds, has gone for over one thousand guineas; the "Three Graces" for over £500; Mrs. Crewe ("True



MADAME DE BARRÉ.

FROM THE MEZZOTINT BY THOS. WATSON.

After H. Drouais.



Blue"), the dear little "Strawberry Girl," his charming "Mme. du Barri" after Drouais—to be bought for about £15—are all famous; whilst Lely's "Windsor Beauties" found a sympathetic interpreter in him. Miss Beauclerc, daughter of the gifted Lady Diana Beauclerc, as "Una"; Lady Broughton; Mrs. Hardinge; the Hon. Mrs. Parker; and Anne, Duchess of Cumberland, whose marriage with the brother of George III., coupled with that of Maria Waldegrave and the Duke of Gloucester, caused the King to pass the Royal Marriage Act. Anne was a young widow, very pretty, her eyelashes being described by Horace Walpole as a yard long. Her picture by Sir Joshua was one of the grandest his brush ever painted. In men, Thomas Watson engraved Bartolozzi, after Reynolds, which has also been printed in coloured stipple by Marcuard; John Pater-son; Lord Apsley; and Colonel Biddulph. He was no relation of James Watson.

The name of John Finlayson, even if he had done nothing else, will always be remembered for his delightful oval of "Elizabeth Gunning," Duchess of Hamilton first, and afterwards of Argyle, in her close-fitting peaked cap of the shape favoured

John
Finlayson

by Queen Charlotte. Her lovely face looks out so piquantly that one can gaze for ever and feel that if all portraits were like this they were good indeed.

For those whose collecting fancy is for very small prints William Dickinson is the man, for he made a speciality of these
Dickinson, Dean, and John Jones besides his larger works. "Mrs. Pelham Feeding Chickens" is a print for which over £400 has been given, and £200 for his "Diana Viscountess Crosbie"; but £4 to £10 will buy a good print of the beautiful tragic actress of Bath, "Elizabeth Hartley."

An engraver whose work is now scarce and valuable because of its artistic worth is John Dean. Romney was most successfully engraved by him, notably in his "Elizabeth Countess of Derby," lovely descendant of the lovely Elizabeth Gunning; or in his "Lady Elizabeth Herbert," a print of which the price runs into three figures. Gainsborough was not such a favourite with engravers as his other brothers of the palette, but he was well engraved by John Jones, engraver to the Prince of Wales, notably in his full-length picture of the great dancer Baccelli; but Jones's best-known print is



JANE MAXWELL, DUCHESS OF GORDON.

FROM THE MEZZOTINT BY W. DICKINSON.

After Sir J. Reynolds.



"Miranda," after Reynolds. After Reynolds, too, is a charming head and shoulders of "Lady Caroline Price," which sometimes even £200 is not sufficient to buy. After Hoppner is Mrs. Jordan as "Hypolita," in "She Would and She Would Not," and after Romney is "Emma," one of Lady Hamilton's best portraits, in a bonnet, and "Serena" (Miss Sneyd).

John Dixon is a mezzotinter whose work must not be passed over, for he did some of Reynolds' best portraits in a very soft and pleasing manner, yet strong and vigorous withal. His work is not very plentiful, for, becoming possessed of a sufficiency of this world's goods, he was not dependent on his scraper for a living. Mrs. Blake, as "Juno," is a fine full-length portrait after Sir Joshua, for which £20 is not excessive; £3 10s. will buy his "David Garrick," after Hudson; and £2 2s. a print of "Philaster," supposed to be a son of Garrick's.

In keeping the best to the last, my object has been to point how many opportunities the moderate collector has among the many engravers who precede the great men upon whom Fashion has set a big price. Work that is quite as repre-

Valentine
Green

sentative and quite as good may be found amongst the earlier men, and really less hackneyed than a few well-known subjects that come up repeatedly at stated intervals and achieve record-breaking prices. So much has been written about Valentine Green and John Raphael Smith and the Wards that their names are known to the merest tyro. In Valentine Green and J. R. Smith mezzotinting reached its highest possibilities. All that went before, the few that came after, could not but be overshadowed by their genius.

Valentine Green's working life was a long one, and his plates numbered over four hundred. He gave himself exclusively to mezzotint; the sister processes appealed not to him. His work is so soft and rich in tone as to look like velvet, and his faces and hair stand out with peculiar distinctness owing to his habit of working them up with the graver. Happy the collector who can boast of a gallery of Val Green's full-length beauties after Sir Joshua! Not everyone can have his "Duchess of Rutland," which in first-state has made 1,000 guineas (Sir Joshua got £150 for the original, and the engraving cost under £1 when first issued); but there are others quite within reach, such



CAPTAIN JOHN BRYER.

FROM THE MEZZOTINT BY VALENTINE GREEN.

A proof before letters.





as "Miss Cabben," £7 7s., or less perfect for 30s.; or "Catherine Hunter," after Calze, £10 10s. for a fine first-state; or the well-known "Polly Jones," £4. And a proof print of Mrs. West and her boy, wife of the painter, may be had for £3 3s. Celebrated as much for their price as their beauty are his "Lady Betty Delmé and Children," his "Emily Countess of Salisbury," and the three sisters Waldegrave. There is that rarity, a coloured mezzotint, "The Blackheath Golfers," by Green, and a pretty pair after Opie, called "A Winter's Tale," and "The School."

Almost as prolific in his art was John Raphael Smith, engraver to the Prince of Wales, who, alas! followed rather too closely in his Royal master's footsteps in his manner of living.

His work is original as well as reproductive. He stippled as skilfully as he mezzotinted; he excelled in colour printing when he used it; he engraved all the great painters of the day, Reynolds and Morland for preference; and he was mostly his own publisher. Truly a wonderful man; and posterity has set the seal upon his fame by paying the maximum price for an engraving by him, his

"Mrs. Carnac," after Sir Joshua Reynolds, having realised 1,160 guineas. Even in his own day his work was snapped up as quickly as he could produce it. In contrast to Sir Joshua's *grande dame* is the little child, "Lady Catherine Pelham Clinton," but she comes a good second as to price. Lady Hamilton as a "Bacchante," after Sir Joshua, and as "Nature," after Romney, were engraved by Smith, and each is to be found in colours. "Mrs. Carwardine" shows us an exquisite picture of a demure English gentlewoman in her little white cap, clasping her child in her arms, and prints of this are hardly ever sold for less than £100. The Hon. Mrs. Anne Damer, Elizabeth Montague, and Elizabeth Carter, though blue-stockings were not too blue to delight in being portrayed, so Reynolds painted and Smith engraved them. Many artists and engravers, indeed, delighted in the Hon. Anne, and Walpole left Strawberry Hill to her on his death. The Hon. Mrs. Bouverie, after Hoppner, is quite within our reach in monochrome, but when coloured is very rare, and worth about £200. Miss Cumberland, daughter of the celebrated writer, and who married into the Portland family, is found in several states, the first

before letters being of considerable value ; Mrs. Frederick, the actress, Mrs. Mills, ditto, and Mrs. Armstrong are all pretty prints to possess, and not out of the way ; the Gower Family, after Romney, is a delightful record of domestic life ; but where J. R. Smith differed from other engravers is in his wide range of subjects. He delighted in fancy pictures and rural scenes just as much as in portraits, and employed stippling with as great facility as mezzotint.

Though so many of Smith's prints are after Sir Joshua, his graver lingered lovingly over the seductiveness and grace of Romney, but a large number of his engravings are after George Morland. The wayward painter was, in fact, the rage of his day, so much so that every engraver, whether in stipple or mezzotint, set to work to reproduce him, and turned out a mass of prints which to-day are more sought after than ever, and go by the name of "Morland engravings."

Smith and his pupils, William and James Ward, were his most faithful and famous engravers. By them he has been truly
Morland Engravings immortalised far more than by his own brush. His rendering of rural life, and especially his draughtsmanship of

horses and dogs, appealed irresistibly to the Englishman's instinct, and so the prints sold like hot cakes. Think of it now, when hundreds are paid for a Morland, that in his own day 5s. would buy a good print by Smith! By that engraver is the descriptive "Lætitia" series, which has been so shamelessly reprinted and imitated that great care must be exercised to choose an original impression. By Smith, too, are "Rural Amusement" and "Rustic Employment," which, printed in colours, fetched 340 guineas at Christie's in 1907. "Delia," in colours, also fetched nearly £100 at the same sale. Others of the best known of J. R. Smith's engravings after Morland are "The Return from Market," "Rubbing down the Post-horse," "Watering the Cart-horse," and "The Horse Feeder," and its companion, "The Corn-Bin"; "The Fisherman's Hut," "Guinea-Pigs"; "Milkmaid and Cowherd," "Selling Fish"; "The Shepherd's Meal," and "Christmas Gambols," also coloured.

A large number of engravers whom we should hardly know of otherwise claim recognition on account of their prints after Morland. That sweet little rural scene, "Children Nut-



THE HORSE FEEDER.

FROM THE MEZZOTINT BY J. R. SMITH.
After Morland.



ting," we owe to E. Dayes ; " Children Play-
ing at Soldiers," " A Party Angling," and the
"Deserter" series, to George Keating ;
Other Gaugain gives us "Dancing Dogs"
"Morland Engravers" and "Selling Guinea-pigs," both
stipples ; " St. James's Park "
and " A Tea Garden," in stipple, we owe to
Soiron ; George Dawe gives us " Children Fish-
ing " and " Children Gathering Blackberries,"
" Love and Constancy Rewarded," and " The
Banks of the Dee," and W. Bond " The Farmer's
Visit " (to his married daughter in town) and
" The Weary Sportsman " ; J. Fittler did " The
Gipsies' Encampment," " The Turnpike," " Vir-
tue in Danger," and others, all in line ; J.
Grozer, amongst others, did " The Happy
Cottagers," " Morning, or the Benevolent
Sportsman," and " Evening, or the Sports-
man's Return " ; C. Knight did " Industry "
and " Idleness," a delightful pair in stipple ;
R. M. Meadows did " Gathering Fruit " and
"Gathering Wood." But it was Morland's
brother-in-law, William Ward, who did such a
number of Morland's plates. There are " The
Coquette at her Toilet," " Domestic Happi-
ness," " Blind-Man's Buff " (which is also
coloured), " The Barn-Door," " Contempla-

tion," "Cottagers," "The Disconsolate and her Parrot" (a portrait of Mrs. Morland), "Innocence Alarmed," "A Visit to the Child at Nurse," "The Effects of Youthful Extravagance and Idleness" and "The Fruits of Early Industry and Economy," "Alehouse Politicians," "A Carrier's Stable," and "Inside of a Country Alehouse," all in mezzotint. In stipple he did "The First Pledge of Love," "The Repast," "The Four Seasons" (coloured), "Variety" and "Constancy," supposed to be Mrs. Morland. These are but a few of the many examples to which W. Ward's name is appended.

Throughout his life Morland was haunted by the effects of his dissipations. Debt was his constant companion, and his last days were passed in a debtors' prison. Yet to this man we owe the most delightful scenes of country life, which furnished a host of engravers with employment, and afford the collector an incomparable series of prints.

Both of Morland's brothers-in-law, James and William Ward, did excellent work after other painters as well. When their careers were drawing to a close the end of the palmy days of mezzotint was at hand.

Later
Mezzotints



A RUSTIC SCENE.

A SOFT GROUND ETCHING BY GEORGE MORLAND.



S. W. Reynolds and John Young, pupils of Smith, still maintained the old traditions. To the collector of miniature prints S. W. Reynolds is familiar. He engraved over three hundred of Sir Joshua's paintings in a very small size, so that a large gallery may be got together in miniature prints by this engraver alone, most of which can be picked up for under a pound. But he also did many larger prints after his great relative Hoppner, such as "Mrs. Arbuthnot," the Duchess of Bedford, the Countess of Oxford (sometimes printed in colours), whilst after Sir Thomas Lawrence he did the gorgeous "Lady Blessington," Lady Hood (in colours) and William Pitt, and that too little engraved master, so essentially English, R. P. Bonington.

When the utilitarian nineteenth century dawned, mezzotinting was doomed. Steel was first used by William Say to replace the softer copper plates on which the beauties of mezzotint had been achieved, and with that it was good-bye to the soft velvety prints which had been the glory of the eighteenth century. Painters and engravers alike have found their best inspiration in feminine beauty, but signs are apparent that good prints of men are daily

becoming more sought after ; the wise collector will buy while the price is low. For the library or smoking-room, men's portraits are eminently suited. Engraved by the hand of J. R. Smith, Val Green, Watson, or Faber, in mezzotint or line (stipple is not suited to the masculine type), they are most decidedly worth having. A few names that suggest themselves in men's portraits are Sir William Chambers, the great architect, by Val Green, after Reynolds ; Dr. Dodd, whose extravagant ways, ending in a forgery on his old pupil, Lord Chesterfield, led to his death on the gallows, by J. R. Smith ; Charles Fox, by S. W. Reynolds, after J. R. Smith ; Gillray the caricaturist, by Charles Turner, after himself ; Sir William Hamilton by Hudson, after Reynolds, who is best known as the husband of Emma Hart ; Warren Hastings, a fine mezzotint, by John Jones ; Lord Hawke, a stipple by Bartolozzi, after Cotes ; Admiral Keppel, by Dickinson, after Romney ; all of which may be had for well under a £5 note.

CHAPTER X

FRENCH ENGRAVINGS OF THE EIGHTEENTH CENTURY

Line Engraving—Scarcity of Prints—The Influence of Watteau—Drevet, *père et fils*—Daullé and Wille—Laurent Cars and his Pupils—Greuze and his Engravers—Le Bas—*Les Petits Maîtres*—Moreau—Lavreince—Other *Petits Maîtres*—The St. Aubins—De Launay—Watteau and his Engravers—Engravers of Lancret—Boilly—Boucher—Colour Engravers—Janinet—Debucourt

If the eighteenth century was the age of mezzotint in England, it was emphatically the age of line engraving in France, and just as mezzotint is eminently characteristic of English art at its best, so the work of the line engravers is characteristically French. In execution it has that lightness of touch and attention to detail which, in French hands, is a science ; in choice of subject there is that happy *insouciance*, coupled with a suggestiveness which is never gross or vulgar, that the French above all other nations possess.

Collectors of these prints only ten or twelve years ago were few in England ; now their

numbers are being swelled rapidly, and prices rise accordingly. As an investment, French prints may be regarded as sound ; as an art study they are an education ; to the connoisseur they are a joy for ever.

Though a great number of impressions were pulled from the plates at the time of engraving, only early ones possess that brightness and clearness which make the print desirable. Further, quantities of these treasures suffered destruction during the Revolution *débâcle*. Like other works of art which reflected the mode of life of the hated classes, they suffered at the hands of the masses. Hence the comparative scarcity of good French prints. The art of the eighteenth century, as expounded by its engravers, met the same fate as the victims of the guillotine, nor did it raise its head again in a swept and garnished France.

There are those who shake their heads and raise their hands in horror at the subjects of many French prints, and it is quite true that some of the best are not what one would choose to adorn a drawing-room wall ; but were matters much better at home with us when English engravers sought their subjects from life ?

Scarcity of
Prints

The
Influence of
Watteau

French engravings may be matched occasionally by Hogarth, or Gillray or Rowlandson.

The English school of engravers was chiefly occupied with the men and women who played their part on the world's stage; the French school concerned itself more with the surroundings and occupations of *le monde où l'on s'amuse*. Watteau's was the leading spirit in art early in the eighteenth century, and Watteau's influence was so strong that it far outlived the painter himself. Pater and Lancret followed in Watteau's footsteps; Greuze and Boucher revelled in the seductiveness of feminine charm, which they both succeeded in investing with a voluptuous pseudo-innocence; Fragonard was master of a palette mixed with glowing colours; whilst Baudouin, Lavreince, and Moreau were recorders of the social life of the day in boudoir and salon.

The last three are responsible for a quite distinct school of engravers from those who translated the works of the earlier masters, both in style and execution. In the first half of the century we get perfect examples of line engraving pure and simple; later on, the etching needle was called in to help in the fine detail, and it is difficult to say where the burin stops and the needle begins.

To all intents and purposes for the collector of prints of this period, the French school finds a fitting opening in the portrait work of the Drevets, father and son. The earlier prints, indeed, are mostly of this restrained order, and beautiful work they show, too ; but it is the boudoir subjects of the latter half of the century that are in the greatest demand now, and fetch the highest prices. The work of the aristocratic amateur engraver, Comte de Caylus, with the exception of those plates which he engraved after his friend Watteau, hardly interests the collector nowadays, nor does the younger Cochin fare much better ; but the work of the Drevets is so grand, and as portraiture so impressive, it must always command admiration. The elder Drevet's long life commenced towards the middle of the seventeenth century, but extended well into the eighteenth, whilst his son, Pierre Imbert Drevet (whose life was all too short) is wholly of the eighteenth. Both father and son engraved much after Hyacinthe Rigaud, the French Vandyck, and both were absolute masters of their art. The clergy were favourite subjects for their graving tools—a fact not to be wondered at when we remember what an all-

important class they were then, and what high positions they occupied. So we find many among the Drevet portraits, in their rich robes and muslin cravats, and, on the whole, of striking mien. Of the best-known of these is the famous Bossuet portrait by Drevet *fils*, a magnificent piece of work ; and in direct contrast is his engraving of the unhappy Adrienne Lecouvreur, almost equally well known.

After the Drevets came Daullé and Wille. Wille, a German who had early settled in Paris,

Daullé and Wille became the fashion for portraits, which vogue he afterwards abandoned

in favour of *genre* subjects, the Dutch masters, such as Gerard Dow, attracting his favour. Wille was much mixed up with his contemporary engravers, and, to add to his other accomplishments, kept a very interesting journal of the times. Amongst the most appreciated of his prints are "La Liseuse," after Gerard Dow ; "La Dévideuse," Dow's mother, and "La Ménagère Hollandaise," both after Dow. "La Tricoteuse" makes a fine third to these last two, whilst "L'Instruction Paternelle," or "The Satin Gown," as it is often familiarly called, is the most famous of all his prints. Wille knew everybody who was anybody ; he

had hosts of pupils, and a large acquaintance amongst English buyers and engravers, such as Woollett, the great line engraver, and Wynne Ryland. He jotted down remarks on all those who visited him, as unconcerned when he records the fact that Louis XVI. had lost his head as when he remarks that So-and-so had fallen out with his wife. On an average, £3 to £5 will buy any of Wille's prints. Among Wille's pupils were some very notable men, such as Bervic, the engraver of Fragonard's "Le Serment," and Massard.

Contemporary with Wille, though he predeceased him, was Laurent Cars, one of the best engravers of Molière's "Malade Imaginaire"; but his "Fêtes Vénitiennes," after Watteau, is perhaps considered his finest work, together with his engraving of Lancret's portrait of Camargo, the great dancer. Cars is almost as distinguished in his pupils as in his work, chief amongst them being Beauvarlet and Flipart. Beauvarlet must always be remembered for his exquisite engraving of Madame du Barri, after Drouais—an oval of the celebrated favourite in her hunting dress; his "Retour du Bal" and "La Toilette," after de Troy, are other favourites.

Laurent Cars
and his
Pupils



LA VOLUPTUEUSE.

FROM THE ENGRAVING BY R. GAILLARD.
After Greuze.

In Flipart, Greuze found one of his most sympathetic interpreters; the two were great friends. Flipart's tools seemed in accord with the master's rendering of seductive youthfulness, such as the "Girl Weeping over her Dead Bird" and the "Jeune Fille qui Pelote du Coton," besides the "Gâteau des Rois" and "L'Accordée de Village." Greuze was most happy in his engravers. His wife, Gabrielle Babuty, a lady of whom Mrs. Grundy would hardly approve, but who was, nevertheless, a very capable manager, and a clever woman to boot, is portrayed in two of his loveliest pictures, "La Voluptueuse" and "La Philosophie Endormie." Gaillard was the engraver of the first, originally known as the "Baiser jété," whilst the English Charles Turner engraved it as the "Baiser envoyé," but in mezzotint; surrounded by a frame of ferns and roses, it is one of the most alluring of prints to be imagined. "La Philosophie Endormie" was etched in by Moreau, and finished off by Aliamet. The two faces in the two engravings show little resemblance to each other—the tired, yet serene face of the sleeping philosopher in its frilled cap, thrown back tranquilly on the

cushion, and the flower-framed enticing face of the *voluptueuse* with its message of invitation—yet they are both Madame Greuze. Then there is Massard, with the “Cruche Cassée,” “La Mère Bien-aimée,” and “La Dame Bien-faisante,” all full of detail and mindful of the texture which Greuze knew—and none better—how to impart to his faces. Massard was a pupil of Wille. Levasseur was the engraver of “La Laitière,” after Greuze, also of “La Belle Pénitente,” an oval, within a wreath of flowers, of a charming young woman—not a very dear print this, for £4 will buy an impression with the magic letters “A.P.D.R.” A lovely oval of a young girl is “La Rêveuse,” engraved by Moreau le Jeune, or “Le Tendre Désir,” by Comte de Caylus. It should be noticed that many of Greuze’s portraits are thus engraved in ovals with floral borders and make a beautiful series if hung in line with each other.

A master who had a large *atelier* for pupils, turned out much good work personally, and generally did well by himself was
Le Bas Le Bas. He occupied much the same position in Paris that Bartolozzi held in London. He was most versatile in his talents. Both in his own work and in that of his pupils

he reflected contemporary modes and manners and kept himself well abreast of the times, whilst his influence and teaching extended over a large body of engravers. Like Bartolozzi, too, Le Bas undertook so much work that his pupils were often called upon to help him out with it. He and his Madame were all energy to keep the pot boiling, but his last days (without Madame) were saddened and harassed ones. Le Bas engraved much after Lancret and Watteau, the "Ile Enchantée" of the latter being one of his best plates, together with the "Assemblée Galante." The larger part of his engravings, however, were after the old Dutch masters—Teniers in particular—whilst Chardin's pictures of the *bourgeoisie* likewise received a due measure of his attention.

Le Bas left behind him a rapidly rising school, who quite changed the aspect of things in the engraving world. Large prints of historical or mythological interest and portrait work began to go out of favour, and their place was taken by quite small plates and subjects dealing with the domestic and social side of life, often, it must be confessed, of great licence. Book illustrating engrossed considerable attention amongst

Les Petits-
Maitres

the engravers, who by reason of the minuteness of their work have been not inaptly termed the *Petits-Maitres* of the French school, but in no derogatory sense. Their work it is which forms the source from which the collector's *trouvailles* are chiefly drawn. Interiors after Lavreince, Baudouin, and Moreau in fine state are what fetch the highest prices now. Each of these three masters worked with an eye on the subsequent engraving. Lavreince painted society as he saw it, with remarkable brilliance, and observation, but he possessed the Frenchman's facility for skating with great dexterity over thin ice; he is never gross. Baudouin *was*, and so, from the general point of view, not a great many of his subjects are collectable. Moreau was the pictorial recorder of *l'affaire*: subtle, suggestive, and brilliantly clever, the hand of the man of the world possessed, *au bout des ongles*, with the true artistic spirit, is visible in all his work. These three men, more than any writers of the period, have perpetuated the higher social life of the France of pre-Revolution days for us. The *salons* and *boudoirs*, furnished and decorated in the flowing, ornate style of Louis Quinze, or the rather more restrained Louis XVI. style, give



La Partie de Whist

A. P. D. R.

FROM THE ENGRAVING BY J. DAMBRUN
After Moreau le Jeune.

a glimpse of the surroundings of an art-loving, pleasure-seeking people, whose extravagant tone of luxury and inconsequent disregard of their duty to their neighbour, lost their country an aristocracy and their government a monarchy.

Moreau was both painter and engraver, but his records of the closing days of French society in the eighteenth century he generally entrusted to others to engrave. In all, either after him, or engraved by him, an immense number of plates can be credited to Moreau. His most entertaining work, and the most sought after, is that contained in the "Monument du Costume," a series of plates which the designers originally commenced, as a sort of history of dress, but which developed into something far more than that. The collector is, indeed, fortunate, who can boast possession of the complete series in good state. The first part of this series was begun by Freudeberg, and depicts the life of a *débutante*. Moreau takes up the tale, and recounts her married life in society, and finishes the series with scenes from the doings of a young man about town. The last two sets were published by Moreau's father-in-law, de Prault,

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the first about 1776, the next in 1783. There are many states in these costume prints, but only those bearing the letters "A.P.D.R." underneath ("*Avec Privilège du Roi*") or the first proofs before date or letters are worth having, being early and good impressions.

If you set out to acquire these prints after Moreau, wait, if need be, for years—but wait, till you get an "A.P.D.R." state. Be content with nothing less, and, having found it, you will also find you have to pay for it, for they run now from £10 to £20 apiece, and are likely to go very much higher still. Sometimes this (the third state) bears a date on the print, whilst some eclectic collectors prefer the second state, merely with the name of artist and engraver on it, but nothing more; the third state, however, is the more generally collected. Beware of later editions and reprints, of which there were many. The "*Sortie de l'Opéra*" or "*Mariage*," engraved by Malbeste, is by some considered the finest of the series, whilst others prefer the "*C'est un fils, Monsieur*," by Baquoy; and others, again, "*La Partie de Wisch*," belonging to the third series. To this third series belong "*La Grande Toilette*," engraved by Trière and Romanet; "*Le Souper*

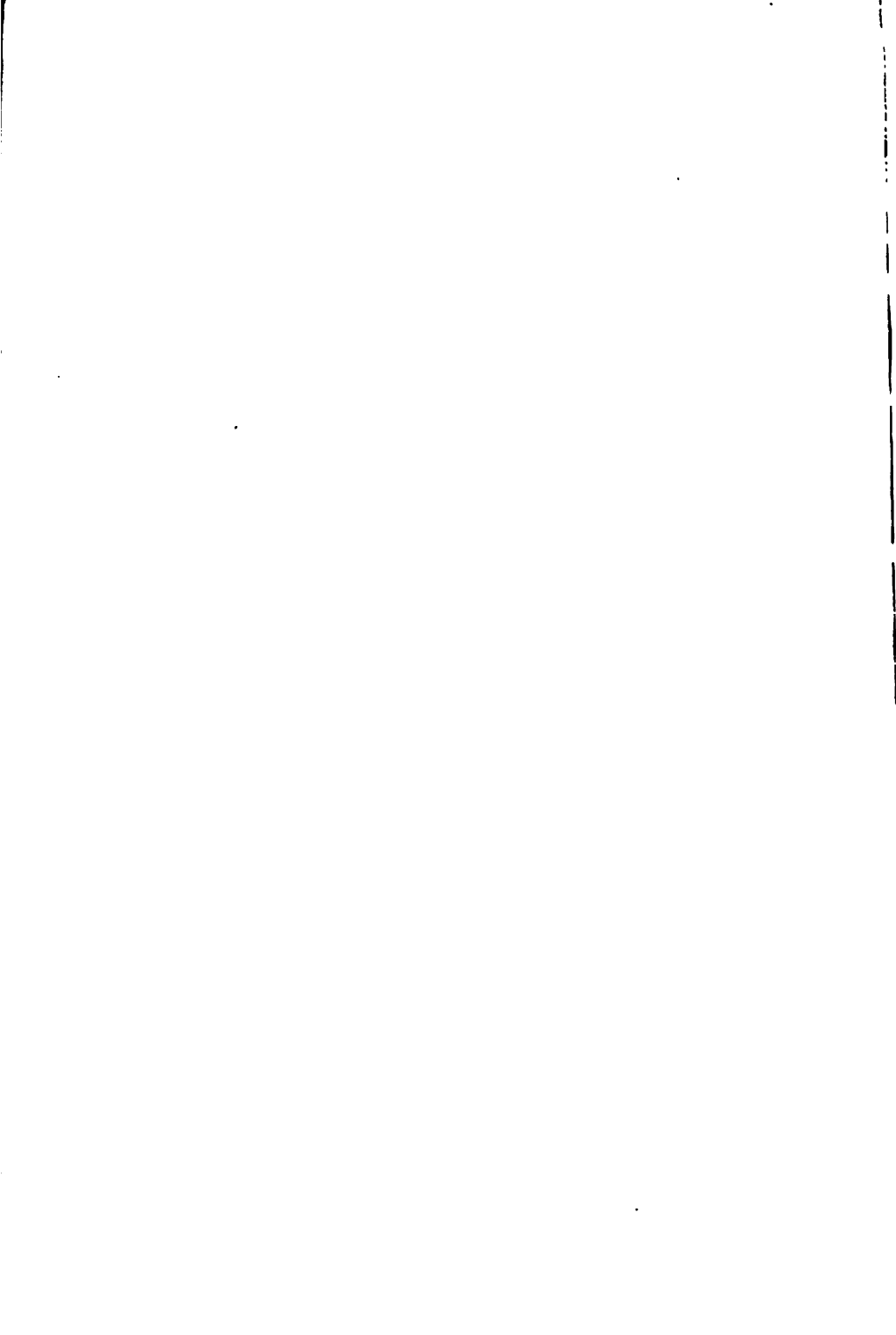


Nous ne pouvons pas nous en passer.

FROM THE ENGRAVING BY HELMAN.

After Moreau le Jeune.





Fin," by Helman; "Le Lever," by Halbou; and "Le Vrai Bonheur," by Simonet. To the second series belong the "Declaration de la Grossesse," by Martini; and "Les Précautions," "N'ayez pas peur, ma bonne amie," by Helman; the "C'est un fils," the "Délices de la Maternité," by Helman; the "Petits-Parrains," the "Rendezvous pour Marly," by Guttenberg; and "Les Adieux," by Delaunay. All these are folio size, with good margins.

Two of Moreau's best-known engravings by his own hand are the "Coucher de la Mariée," after Baudouin, finished by Simonet; and the "Modèle Honnête," also after Baudouin. The "Philosophie Endormie," etched by him, has already been mentioned.

In quite different style was his work on the occasion of the coronation of Louis XVI. and the birth of the Dauphin, such as his "Bal Masque," and "Le Repas," designed for the Fêtes de la Ville. The monarchy saw the best of Moreau; though he survived the Revolution and the Empire, his inspiration was gone and his genius starved. He died soon after the Restoration.

Prints after Lavreince are almost as much sought after as those after Moreau. A very

favourite pair are "Qu'en dit l'Abbé?" and "Le Billet Doux" by Delaunay, interiors with animated figures in the dress of the period, which in good state are worth £35 to £40 the pair. Another charming pair after Lavreince at about the same value are "L'Assemblée au Salon" and "L'Assemblée au Concert," engraved by Dequevauviller, who also engraved the "Lever des Ouvrières en Modes," a rare interior. "Les Offres Séduisantes" and "Le Repentir Tardif" are another fine pair by Le Vilain et Delignon. This last-named pair was also engraved in colour by Janinet. In colour, too, all by Janinet, are "L'Indiscretion" and "Aveu Difficile" and "La Comparaison."

Le Mire was an engraver of the most delicate little prints and vignettes, used chiefly in book-illustration, but which make a captivating gallery in miniature. He engraved prints for the Decameron, for La Fontaine's fables, but his most characteristic work is after Eisen and Gravelot, and, best of all, were the plates he did after Moreau for the "Nouvelle Héloïse."

Ficquet and Choffard were other very successful engravers of miniature prints, Choffard

Other Petits-
Maîtres

standing out particularly as the engraver of the most exquisite framings to portraits. Many of their contemporaries—pupils mostly of Le Bas—put their best work into the illustrations of the “Contes Moraux,” a social commentary of the times.

The Saint Aubins were amongst the brilliant designers whose interiors found a ready band of workers anxious to engrave them.

The Saint
Aubins

Gabriel and Augustin are the better known of the brothers. The latter will always be popular for his pair, “Au Moins Soyez Discret” (most valuable in colours) and “Comptez sur Mes Serments,” designed and engraved by himself. Another pair, after A. Saint Aubin, are the “Bal Paré” and the “Concert Bourgeois” engraved by Duclos. He also engraved some excellent portraits after Cochin. But the Revolution ruined Saint Aubin, like many others of his fellow craftsmen; any work of his after that time is not worth having.

De Launay is an engraver whose work is most desirable; it is so full of *esprit*—light, yet sure in touch and peculiarly characteristic of the times. He is the master who reproduced so much of Fragonard’s work. The manner in which Fragonard de-

De Launay

picted domestic life as he saw it going on around him, clothing it with his own artistic imagination, appealed to the same instinct in De Launay and put him intimately *en rapport* with the painter. Fragonard's colourings are so lovely, his transparent whites and fresh carnation tints so rich, his whole atmosphere so gay and full of *joie de vivre*, it seems marvellous that the colour engravers who put a glorious climax on the French school of that brilliant period should not have translated more of his work into colour, yet so it is : little of his has been colour-printed. De Launay engraved after him "La Bonne Mère," "Les Beignets," "Le Chiffre d'Amour," "L'Heureuse Fécondité," "L'Education fait tout," "Dîtes donc, s'il vous plait," "Cachette Découverte," and "Hasards de l'Escarpolette."

But De Launay engraved much besides, notably "La Gaieté Conjugale," after Freudeberg ; "La Gayété de Silene," after Bertin ; and "La Consolation de l'Absence," after Lavreince. After the latter artist, too, is a famous pair, already mentioned, "Qu'en dit l'Abbé ?" and "Le Billet Doux."

De Launay's pupil, Ponce, must not be passed over ; his best work is after Baudouin,

such as "L'Enlèvement Nocturne," a midnight elopement scene, and "La Toilette," which should be selected with its pretty frame by Cochin added to it. A good subject to pair with the "Toilette" is Baudouin's "Le Lever," by Massard, and here again the impression in which the frame is engraved by Cochin is the best.

Watteau was engraved by the majority of those whose names are found amongst the engravers of the epoch, but especially by those of the first half of the century. Watteau was the master who, more than any of his contemporaries, realised how entirely the men and women of his world were engaged in playing a game of a make-believe life. They asked nothing better of fate than to be amused, and everything they did was *pour passer le temps*. The world was edified by the spectacle of a people richly endowed in every way, living in a dreamland of their own creation, of false sentiment, false pride and intrigue, as blind as the ostrich to the storm of retribution, sweeping up behind them to blot out their fair summer skies. But they offered an unparalleled opportunity to the painters of Watteau's school,

Watteau
and His
Engravers

and enabled the engraver of the *fête galante* to record current history in delightful fashion, and at the same time testify to his engraving skill in an unprecedented manner.

Watteau was *facile princeps* in his art of portraying this light-hearted company at play in an enchanted land, yet £5 will buy a fine impression of his "Ile Enchantée," engraved by Le Bas, an exquisite piece of scenery with upwards of twenty figures in it. Also by Le Bas is "L'Assemblée Galante," a thickly wooded scene with almost as many figures. The "Embarquement pour Cythère" was engraved by Tardieu Père, one of his best-known subjects.

Audran was one of Watteau's most successful engravers, familiarly known as Benoit II. "La Fileuse," "La Surprise" (an "A.P.D.R." impression of this can be bought for about £5), "Le Concert Champêtre" (£5), "Le Docteur," "Les Entretiens Badins" (two guineas will buy an "A.P.D.R." state of this), and "Amusements Champêtres" were all engraved by Audran.

Aveline engraved the "Récreation Italienne," "Les Charmes de la Vie," and "La Rêveuse." Aliamet, one of Le Bas' cleverest

pupils, did "The Bathers." Moyreau, who engraved so many of Wouverman's pictures, yet found time and inclination to do many of Watteau's, such as "Les Chants de Bel Age," "La Partie Quarree," "La Chute d'Eau," and "Alte."

Laurent Cars engraved the "Fêtes Vénitiennes" before-mentioned, which shows Watteau's happy facility of indicating figures in motion; "Escorte d'Equipages"; "La Diseuse d'Aventure" (a fine print worth having, if an "A.P.D.R." state, at £4); whilst Tardieu did "Les Champs Elysées" and "Heureux Age—Age d'Or," a charming study of childhood.

Lancret was engraved best of all by Schmidt and Larmessin, each of whom reproduced many of his illustrations for the "Contes de la Fontaine"—in particular, the "Nicaise," done by Schmidt, and "Femme Avare, Galant Escroc." "Les Remois" is by Larmessin, who also did the "Four Seasons" and "Les Quatres Heures du Jour"; the set of four in first state of these is worth quite £20. Two prints of childhood, "Le Jeu des Quatre Coins" and "Le Jeu de Cache-cache," show both painter and engraver (Lancret and Larmessin) at their best.

Engravers
of Lancret

Boilly was a painter characteristically French in his manner, and engraver as well, being most noted for his interiors and boudoir subjects, though he did some delicate portrait work as well. Many of his subjects are *un peu fort* for English taste, and nearly cost him his head when the Revolutionary Salons were zealously bent on cleansing the Augean stables of aristocratic France. However, Boilly executed a quick *volte-face*, saved himself by painting Citoyen this and that, and lived long after the days of the "sea-green Incorruptible," of Marat and the "Terror"; lived to see Napoleon I. Consul and then Emperor of the French; to see *le petit caporal* escape from Elba and gather the veterans of *La Grande Armée* round him, only to flee with all haste from the field of Waterloo; to see the Allies restore Louis XVIII. to his penitent capital, then the short reign of Charles X., and finally to see the amiable Louis Phillippe and Marie Amélie ascend the throne; but he did not live to see their hurried flight to England, for he died in 1845. Boilly's pictures do not seem to have been as widely engraved as might be, but prints after him command good prices.

"La Douce Résistance," engraved by Tresca,

in a proof before letters state, will fetch £25, so will "La Comparaison des Petits Pieds," engraved by Chaponnier, and "L'Amant Favorisé," also by Chaponnier, a boudoir scene with a very charming figure of a young woman and a man.

Boucher was best translated by the colour engravers, but we must not forget that we owe to him the masterpieces which Boucher illustrated Molière's plays, such as the famous "Malade Imaginaire," engraved by Laurent Cars in such masterly style; nor the "Chasse au Tigre" which enabled Flipart to show he could do work which was very different to the soft pensiveness of Greuze's studies. A very fine line engraving by Daullé, "Le Marchand d'Oiseaux," is after Boucher.

It was Demarteau, however, who did most for Boucher by reproducing him in a process which looked like red chalk sketches, Colour and this brings us to the legitimate Engravers colour engravers. Demarteau is the most prominent of a group whose aim was to reproduce in a manner resembling a chalk or pastel drawing. In England a few engravers came close to this process in soft-ground etching, practised occasionally by George Morland,

Samuel Prout, and others. Demarteau accomplished this about 1765, and Boucher was the master whose work best lent itself to this new process. Most of these red or red and black prints after Boucher can be obtained for one or two pounds each, the subjects not being favourites from a fashion point of view. Their colouring makes them very decorative, and they are, I think, worth acquiring, while their prices rule low.

After this, genuine colour-work soon appeared on the scene. The dissipated Le Prince Janinet showed the way, his process being followed up and improved upon by Janinet. French colour prints of this date are true aquatints, with no resemblance to the colour work of the English school, which was mostly in stipple. Janinet reproduced Boucher's popular "Toilette de Venus" in colours, and made of it a perfectly dainty bit of colouring, and he revelled in the elegance of the brilliant Lavreince's interiors; his "L'Aveu Difficile," and "La Comparaison," "Les Offres Séduisantes," "Le Repentir Tardif," and "L'Indiscrétion" are all rendered perfectly in colours. Janinet's colour print of Marie Antoinette will always be a joy to the collector, a thing of real beauty.

Master of his art as Janinet was, he was distanced by Debucourt, who lived on well into the nineteenth century, and Debucourt raised colour work to its highest eminence in France. Debucourt was both painter and engraver, an enormous advantage in his special line, for he was able to interpret his own work in a way that no strange engraver could hope to do. His "Promenade" pieces are most celebrated, the "Promenade Publique," "the Promenade du Jardin du Palais Royale," and the "Promenade de la Galerie du Palais Royale." The "Deux Baisers," or "La Feinte Caresse," as it is sometimes called, showing a young wife and her lover hoodwinking the old and complaisant husband, is a general favourite; whilst the "Menuet de Mariée," a most delicate bit of colouring, suggestive of May and December, makes a pair to "La Noce au Château." The rough waters of the Revolution extinguished the fires of genius in Debucourt. He abandoned his own beautiful process of colour printing for one resembling the stipple work, then all the rage in England, and so he forced the recorder to write "Finis" to the glorious roll-call of French engravers of the eighteenth century.

PART III

CHAPTER XI

OLD FURNITURE IN ITS RELATION TO, PRINTS AND CHINA

What to Avoid—Old Oak—Lustre—"Queen Anne" Furniture—Walnut Veneer—Characteristics of "Queen Anne"—Lacquered Furniture—Chippendale—Satinwood and Painted Furniture—China for Chippendale—Chippendale and Prints—Heppelwhite and Sheraton—The Adam Brothers—Display of Furniture—French Furniture—Mirrors

THE majority of people collect old furniture as a setting to their cherished engravings and china, though it is a fascinating and worthy pursuit in itself. But it is with its former aspect we are most concerned here. It is quite certain that china and prints placed in unsympathetic surroundings, with fidgetty wall-paper and worthless knick-knacks to distract attention from them, are placed at a disadvantage and robbed of half their charm; whilst furniture, however beautiful and correct, in a room lacking these two accessories, looks unfinished and incomplete. The three should be associated if their good points are to be brought out to the uttermost.

It is not always quite easy to tell in a moment what are absolutely the correct styles and periods to go together, so as neither to violate harmony, nor commit a glaring anachronism; but here experience steps in—if coupled with the intuition which is the *flair* of the collector; so much the better—and we come instinctively to find the right by realising how bad anything else looks.

For instance, it is apparent, even to the casual eye, how shrunken and trivial Dresden Old Oak or Chelsea look against the sturdiness of old oak. Neither is suited to the other, being so opposite in all intents and purposes, besides being anachronistic, for oak had ceased to be the fashionable wood for furniture long before Dresden or Chelsea came into vogue.

Old oak is the most difficult of furniture to “live up to,” not only because it is cast in sterner and heavier mould than its mahogany successors; but it was in general use long before prints began to adorn walls, or the mystery of porcelain-making was solved in England; and therefore it is not easy to find things that look truly in character with it. In china it is the Oriental blue and white—the English blue and white makes a good second, though it lacks the

brilliancy and dignity of its Nankin ally, and somehow looks more insignificant—Dutch Delft, German, and Lambeth stonewares, and old English salt-glaze that are best calculated to show up against oak. The sombre colouring and usually massive build are fine foils to the rich cream colouring and typical embossing and open-work which mark the old salt-glaze ware ; but nearly all the Staffordshire pottery looks well in proximity to oak. A Welsh dresser of oak, ranged with plates and dishes of Wedgwood's famous cream Queen's ware, with its printed brown or black patterns, or his almost as famous vivid laurel green, is a bit of colour on which the eye rests with pleasure ; its rightful place is the dining-room or hall, rather than the drawing-room.

All the lustre groups look well with oak. Lustre ware was manufactured towards the end of the eighteenth century and the beginning of the nineteenth. It was essentially a homely article, intended for use and to make as brave a show as possible for those who could not afford silver ; that is one reason why it goes well with oak, which was the people's wood when the dearer mahogany came into fashion for the moneyed classes. The silver lustre, and the

white ground ware, decorated with raised lustre ornaments, show up better than the copper lustre against the darkness of oak, and they have the further recommendation of lighting up a dark corner. Lustre is best preserved from the air behind glass doors if possible, as exposure quickly dulls it, and too much rubbing is detrimental. Oak which is meant as a background for china should be plain, panelled, or fluted; carving detracts from its qualities in this respect.

In prints, line engravings seem, to my mind, most successful with oak fittings. Mezzotints look well, but the openness of line work gives an altogether lighter look. Dürer's woodcuts or copper engravings, Faithorne's masterly portraits, William Sharp's celebrities, Woollett's smiling landscapes, or Sir Robert Strange's dignified engravings are all well fitted to hang with old oak. They should be framed in narrow black and gold mounts, or, better still, some of the carved oak frames which may still be hunted up in old frame shops. Stipple and colour or French prints should be strictly avoided.

Oak furniture, in the nature of things, depended on its form and carving for its appearance, but with the strongly Dutch feeling that gained ground in Charles II.'s time, and

still more when Dutch William ousted his father-in-law, James II., colour effects were considered more desirable, and these were gained by Dutch marquetry and veneer work. The English cabinet-makers attuned themselves to the feeling of the day, and copied the marquetry designs. English marquetry of this period is a very fine thing ; the Dutch is most effective, in a rather rough-and-ready style. This led on to the employment of the natural grain of the wood as a decorative agent, and so dawned the Walnut age, or "Queen Anne," as it is rather loosely termed, for it covered the reigns of William and Mary, and extended into that of the first of the Georges.

Furniture of the Queen Anne period is now becoming very fashionable to collect, and good pieces are rising prohibitively in price. It is not everyone's taste,—in fact, it is rather caviare to the general ; it is an acquired taste, but, once have it, it becomes a deep-rooted affection. The difficulty with "Queen Anne" is that it requires a good deal of housing ; those were spacious days when it was designed, and rooms were large and lofty.

Walnut furniture is on a massive scale, and

small pieces are rare and hard to come by. The best cabinet-maker then was he who showed

the nicest precision in matching his
Walnut Veneer veneer. The over-laying of the walnut

was so arranged that the grain of the wood formed a harmonious pattern. Round the edges of drawers and cupboards the worker arranged a narrow cross-cut band, in "herring-boning," whilst rounded mouldings divided each drawer and protected its edges. These last two details are very distinctive of the best Queen Anne pieces. The maker realised how fragile was this thin coating of veneer, and how easily it could be destroyed by rough usage; the modern housemaid and the modern dealer apparently do not realise it. Walnut wood should never be 'subjected to polishes or varnishes which dull the lovely rich, clear colourings and texture of the wood; nor should it be roughly rubbed, for the veneer is liable to be pulled away. A very little linseed oil, well rubbed in, a little pure home-made beeswax, and then a polish with a soft wash-leather is the right treatment for walnut veneer.

The characteristic outlines of Queen Anne furniture are the club foot to legs of chairs and stands; the bowed, curved shoulders

of the legs ; the high splat backs to the chairs ; the multiplicity of various sized and shaped drawers to escritoire or

Characteristics of "Queen Anne" Styles cabinet, enclosed behind doors or shut up behind a flap ; the heavy, moulded tops to bureaux which

generally concealed a drawer ; or the carved-out domed pediment to bureaux or cabinets. The Queen Anne writing bureau is quite distinctive in shape, and the most practical shape for the purpose to be conceived ; yet it was altogether abandoned in the later periods, and the only type that approaches it is the Empire shape. The upper part, with its numerous drawers and frequent secret holes, is enclosed by a let-down flap ; the lower part is a chest of drawers. Sometimes these bureaux were ornamented with Dutch marquetry, but more generally they are found in the plain walnut. Another type of Queen Anne bureau has the upper part enclosed by doors, panelled with hand-bevelled glass, sometimes enclosing drawers and pigeon-holes—later on, a space for books ; whilst the lower part has a sloping desk flap, which lets down for writing, above a chest of larger drawers.

Cabinets for the display of china were not common, but when found are usually tall,

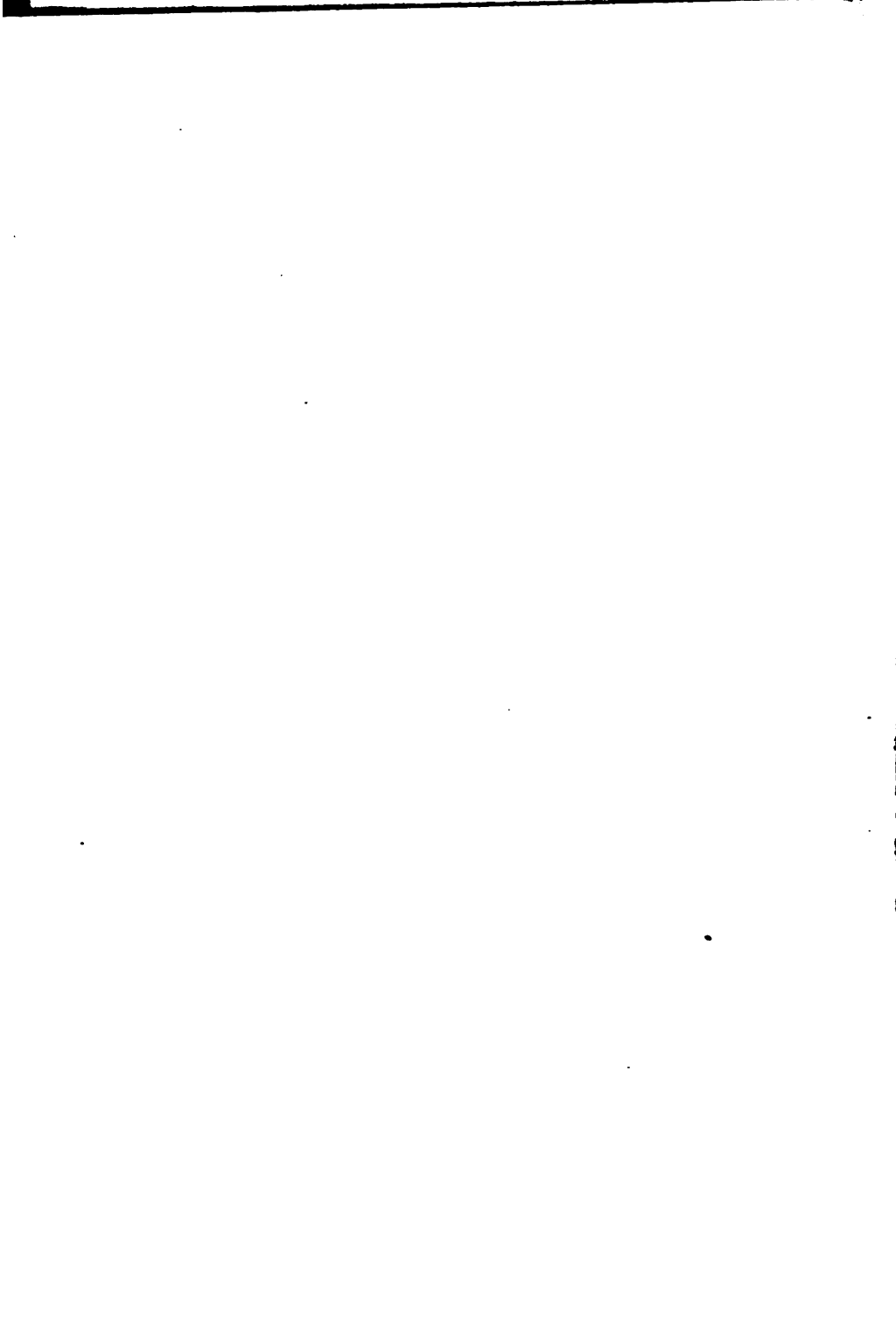


CHIPPENDALE MAHOGANY
TABLE.
FOR HOLDING A SINGLE CHINA BOWL.



MINIATURE QUEEN ANNE
WRITING DESK.
MOUNTED ON STAND.





narrow, and mounted on a chest of drawers, or on clubbed legs, with a domed top. Solid chests of drawers were favourite pieces of furniture often inlaid with feathery seaweed-like patterns in light sycamore or box woods.

Small tables with one or two drawers and clubbed legs abound. They were probably intended for dressing-tables, for the Queen Anne belle evidently did not require a large toilet outfit. The looking-glasses, with their miniature drawers underneath, were also ridiculously small.

The flat tops of cabinets, drawers, or bureaux look the better for an arrangement of china—preferably Oriental—upon them. In the illustration shown of a Queen Anne cabinet, tea-pots are chosen as a happy combination. These, of course, are Oriental—chiefly ornamental—of the latter half of the eighteenth century, and therefore of a later date than Queen Anne; but they seem peculiarly appropriate when we consider the good Queen's tea-drinking propensities.

“And thou, great Anna, whom three realms obey,
Doth sometimes counsel take, and sometimes tea.”

So run Pope's lines, rhyming all right when we remember the new drink was then pronounced “tay” in fashionable circles.

The tall, covered jars and bowls on black, carved wooden stands of the *famille rose* type may be grouped on flat, topped pieces. Blue and white Nankin is quite correct with "Queen Anne," but somehow I prefer the rosy tints and the varied greens of the Oriental porcelain which the Chinese were exporting to Europe in the eighteenth century, against the dull richness of the walnut wood; this, however, is purely a matter of taste.

To this period belongs the lacquered furniture, mirrors and cabinets, specimens of which every collector of "Queen Anne" desires to possess. The pattern was raised in gold on black, green or bronze grounds, the figures being very Oriental in appearance, though the features are quite European. Lacquer work is almost confined to this date, though it revived towards the end of the century; but it was not then so well done.

Miniature bureaux, with tiny pigeon-holes enclosed by a slanting flap, and mounted on cabriole legs, were made by the designers of the day in walnut wood, doubtless intended for correspondence—not a very serious matter in an age when penmanship was not everyone's talent. They now make delightful receptacles

Lacquered
Furniture

for bits of old silver, or china toys, far too delightful to be passed over.

The portrait work of the early mezzotint engravers, especially the "Beauties" of Kneller and Lely (referred to in the chapter on engravings) are the right prints to associate with Queen Anne furniture, framed in the plainest of black and gold mounts. Engravings by and after Hogarth are also suitable, because much of his work was almost contemporary with the period.

With the early years of the eighteenth century, mahogany began to come into fashion, and as the new wood was darker than walnut, and not so fanciful in grain, a need for less heavy styles in furniture became apparent. Thus the Chippendale era succeeded the Queen Anne. Chippendale was a master craftsman who worked for the gradual improvement of existing types rather than the sudden invention of new ones, so that the transition from the Queen Anne style to that broadly classed under Chippendale's name was very gradual. He substituted the claw and ball foot for the club foot, though this in turn he abandoned for the straight thin leg, and gradually gave up the splat back for one of more open design, till towards the middle of

the eighteenth century he was overcome by the prevailing Chinese influence and his styles became very ornate. Elaborately carved backs to chairs, designs of twisted ribbon work, and pagoda-like tops to cabinets and bookcases, with fretted edges to tables, became his delight—anything, in fact, that afforded display to his marvellous talent for carving. His idea of the line of beauty was the curve; all straight lines in ornamentation were to be avoided. His earlier and more restrained styles are, to my mind, far preferable to the eccentric Chinese designs that Chippendale allowed his fancy to run riot in; his mirror and picture frames prior to 1750 are pure delights to the eye, of which one can hardly have too many in a room. He evolved different kinds of frames for different classes of picture, and even if not used for their original purpose now, no genuine carved frame of the Chippendale school should be passed over, for it can always be adapted to a mirror.

Roughly speaking, it may be said that **Satinwood** "Chippendale" stands for plain and **Painted** mahogany, whilst "Sheraton" is **Furniture** inlaid; in between come Heppelwhite—who most nearly resembles Chippendale in his plainer work, though far less

florid, and who later on produced some beautiful painted satinwood pieces—and the Adam Brothers, with their greater simplicity of outline and their classic mouldings and relief work. Satinwood and painted furniture became general towards the end of the century, artists like Angelica Kauffmann and Cipriani contributing their quota towards its decoration.

These great names overshadow many of their contemporaries, convenient though they are for designating schools of furniture-making ; but there were others, admirable workers, such as Ince and Mayhew, Mainwaring, Copeland and Shearer, who doubtless made many of the pieces for which their more widely-known *confrères* get the credit.

Of all the styles of the eighteenth century, Chippendale and Sheraton are undoubtedly the most calculated for the display of China for
Chippendale prints and china. The painted satinwood, and the Louis XV. and Louis XVI. styles, together with the later Empire, are too rococo for any but French or Dresden china. English china looks best with the plainer English mahogany ; there is less to detract from its value.

Chippendale is pre-eminently the right thing to associate with old Worcester, whether it

be the more homely blue and white of the Dr. Wall period or the more gorgeous square-marked scale pattern. The fretted edged tables of which Chippendale sent out such a number are meant for a collection of the quaint little handleless cups and saucers; the pagoda cabinets crave to be filled with the magnificent blue vases with their paintings of exotic birds and flowers, whilst the little three-cornered or round-topped stands with their single-column leg on triple feet were designed for a china bowl filled with pot-pourri. Very characteristic are the small mahogany stands of early Chippendale, with an open ring at the top to fit a bowl in, and another ring at the foot, with two little three-cornered drawers in between. These are ideal for showing off old china bowls, and as they are plentiful they can be picked up for very little. Originally they were doubtless meant for a hand-basin, or for my lady's powdering closet. The three-cornered mahogany washstands are now adapted to the drawing-room—for large bowls, whilst vases and cups and saucers may be fitted into the various-sized holes intended for toilet articles.

The Chippendale period was rich in all these quaint little stands and tables, and most of

them may be adapted with a little ingenuity as receptacles for china. Three-tiered dumb waiters hold a quantity of china, of different kinds and odd shapes, that it would be difficult to arrange anywhere else ; whilst card tables, especially the diamond-shaped topped ones, if one side is placed upright against a wall, make an uncommon background for plates or miniatures, the other half of the top being used as a table for china.

Engravings of both the mezzotint and stipple schools go with Chippendale and Sheraton, though the more stately beauties of mezzotint seem to accord better with mahogany, leaving the lighter stipple and colour-prints to the painted furniture of Heppelwhite and the Adams. As both schools were contemporary, they are both perfectly correct.

The feeling that was responsible for the rather trivial style of stipple engravings, with their pseudo-classic subjects, produced a reaction in favour of lighter furniture, lighter in colour than the rich dark solid mahogany employed by Chippendale, and lighter also in design. So Heppelwhite and Sheraton set to work on many new

Chippendale
and Prints

Heppelwhite
and Sheraton

woods, which were thoroughly after Sheraton's own heart, with his strong love for colour and his artistic perception of its value. Mahogany of a golden syrup tint, satinwood, tulip-wood, and a green-tinted wood were all introduced to the English cabinet-makers about this time, and veneer and inlaying became once more all the rage, mingled with panels of painting on the wood itself. Much of the furniture which passes under the name of Sheraton did not begin life as such. It was probably genuine Chippendale to start with, and inlaid later on by a resourceful dealer because Sheraton is more to the public taste, and it is an easy forgery to pass off.

Sheraton was most ingenious in the way he contrived much of his furniture, such as fitting a looking-glass and toilet table in the topmost drawer of a chest of drawers, or causing the front of one of the drawers of a chest to let down by means of a spring to serve as a writing desk, the inside of the drawer being fitted up with writing materials. The dainty little tambour tables, the tops of which lift off by curved wooden handles, and the quaint little money tables were probably the invention of earlier men than Sheraton, but he must certainly have credit for the fire-screen writing-



SHERATON CORNER CABINET.

SHOWING HOW TO ARRANGE FIGURES.



desk, the front flap of which lets down for writing, the back part being fitted with shelves and trays ; whilst the whole is no thicker than four or five inches. The console table and console cupboard or commode, though made before Sheraton's time, were specially favoured by him and became fashionable at this date. They are familiar by their rounded shape, like a half-circle, sometimes in inlaid satinwood, with brass knobs, sometimes in painted wood, the earlier tables and commodes standing on square tapering feet, the later ones on rounded legs, which Sheraton turned to in his later and more degenerate days.

Few of the English styles of furniture can be said really to quarrel with each other if placed in the same room, though the sombre solidity of Queen Anne is better left unadulterated by lighter styles. The specialist in one particular period may be able to pride himself on the purity of his taste, but a more catholic spirit is preferable from an artistic point of view, and encourages a more homely feeling in the house.

The exception is French furniture, which does not mix well at all with other styles. Not that we come across it very often in the

Display of
Furniture

ordinary English house ; it is too grand to be acclimatised to the household level ; it calls for large *salons* and brocade-hung walls to do it justice. The Louis XIV., Louis XV., Louis XVI., and the Empire are the four periods that most concern us, and of these the Empire is the one that is most familiar, with its classical shapes and metal ornamentation. Louis XVI. is the most desirable from an artistic point of view, being restrained and elegant, decorated sometimes by Riesener, with his beautiful inlaid work, sometimes with Sèvres medallions, sometimes with paintings by the *genre* painters of the day. The Louis XV. period is pretentious and ornate, while Louis XIV. is instinct with the pomp and magnificence in which the "Roi Soleil" delighted. Boulle was the most noteworthy figure of this epoch, for he was famed for his elaborately inlaid pieces of brass and tortoiseshell, genuine specimens of which now fetch extravagant prices.

The general trend of French furniture is too elaborate to lend itself as a background to china, but some of the smaller pieces, such as the fascinating toilette tables, and the "*bonheur du jour*" tables make delightful additions to any collection of furniture as receptacles for

French
Furniture

old silver, snuff-boxes, *étuis*, and innumerable bibelots. The mirrors of the Louis XVI. period will also be found to blend with any eighteenth century scheme.

Mirrors are a very important part of any scheme in which the decorative aspect of prints and china is considered; they serve to introduce light into what may be dark corners, and to throw up the reflections of prints especially. The late Stuart mirrors were set in handsomely carved and massive frames, but not many genuine pieces of this date are to be found. The carvers of that day had the excellent example of Grinling Gibbons in front of them, frames by him offering beautiful specimens of the art.

Plate glass was not manufactured in England till towards the end of the seventeenth century, so large mirrors before that were made in separate pieces, fine specimens of this kind being always valued by collectors on account of their antiquity. Venetian mirrors, with florid gilt frames, or frames of glass, were popular in England before the home-made article became general, and the Dutch mirror was a favourite type in the eighteenth century.

The typical mirrors of the Queen Anne

period were of walnut veneer, square or oblong in shape, with hand-bevelled glass ; towards the end of this period the frames were sometimes inlaid with marquetry, or, handsomest of all, had frames of English or Oriental lacquer. The later mirrors often show a carved pediment, scalloped out in the centre. As a rule, Queen Anne mirrors are not large, but in the lacquer frames long narrow shapes were occasionally made. Dainty little toilet glasses were especially made in lacquer at this time, with slanting flaps enclosing a nest of recesses and drawers, generally painted in some bright colour inside. These toilet mirrors now find a place in drawing rooms or boudoirs, as receptacles for silver trifles or enamel patch boxes, instead of being devoted to the original purpose for which they were intended.

The period immediately following the Queen Anne produced a number of mirrors, all good in outline and design, and with very fine gilding on the frames. The earliest of these were generally of walnut, enriched with carvings of gilded wood, and very often a gilded bird or escutcheon is poised in the hollowed-out centre of a curved pediment ; these are usually rather long and narrow in shape. A little later, about 1740, these frames began to appear in mahogany,



AN OVAL ADAM MIRROR.





but with less gilding about them. When Chippendale was most in love with the Chinese style, which he interpreted according to his own satisfaction, his mirrors show evidence of the most marvellous flights of imagination; the frames are a complication of scroll-work and carving, with birds of paradise hovering round, and dripping waterfalls at the top, together with various devices which were accounted most wonderful, and at the present day their possession is eagerly contended for by collectors.

Towards the latter half of the eighteenth century the low, oblong mirror came into fashion for hanging above the mantelpiece. These are often divided into three panels, the smaller panels of glass at either end being cut by hand in some simple device in rare pieces; these mirrors were framed in gilt or mahogany, the last being rather uncommon but very effective in a mahogany-furnished room. Heppelwhite favoured this style of mirror, his taste being always on the plain side; designs for frames by him are light and graceful.

The Adam mirrors are perhaps the most graceful and pleasing, taking them on the whole. Generally of oval shape, and not too large, the typical Adam frame is a trail of husks,

with a grouping of foliage and a vase or torch on top. The small circular mirror above the Queen Anne cabinet shown in the frontispiece is a very perfect example of the style, with its light tracery of husks connected by a long stalk, tied with a bow in the centre. The Adam Brothers, in their later mirrors, sometimes used an inner circle of beading.

Sheraton does not seem to have been addicted to mirrors, but many are described as "Sheraton" which were probably designed by followers of his style.

The circular convex mirrors, with an inner beading of black, came in early in the nineteenth century, many of them having an eagle on the top, probably the outcome of the French taste then prevailing, when the French eagles under Napoleon's directions were in the ascendant. These mirrors, though considered heavy and tasteless by some, have a quaintness about them that is rather taking, and they look well with oak furniture or the more solid Sheraton styles. The old original glass should always be left intact in mirrors, if the collector is lucky enough to find it so—no matter how spotted and dull it is; to substitute a fresh glass or attempt to renovate the old silvering is to rob the mirror of half its value.



OLD SILVER NEF





SILVER TANKARD, CHARLES II. PERIOD.

IN THE COLLECTION OF THOS. SKINNER, ESQ.





PART IV.—OLD SILVER, SHEFFIELD PLATE, AND OLD GLASS

CHAPTER XII

OLD SILVER AND SHEFFIELD PLATE

Silver as "Property"—Wiles of the Forger—Its Charm—
—Classes of Collectors—Caddy-Spoons—Nutmeg Graters
and Vinaigrettes—Boxes—Miscellaneous Objects—Spoons
in General—Apostle Spoons—Candlesticks and Snuffer-
Trays—Potato Rings and Crosses—Cake Baskets—Salt-
Cellars—Tea and Coffee Pots—Marks—Old Sheffield Plate
—Sheffield Marks

FIFTY years ago a careful housewife looked upon a silk dress as "property." The silk *was* silk; it would last her time, *As* "Property" and still be handed on to the next generation. Just so with the modern collecting of old silver. Given it is of the right date and with the requisite marks, it is sound "property," almost always certain to increase in value, rather than deteriorate.

At the same time, in no field is the forger so busy or so successful as in faking old silver.

Not only can he copy old models and forge marks—though this is a dangerous pursuit, attended by heavy penalties—but he can put a piece of an old

Wiles of the
Forger

valuable model on to a modern body, or even weld an old plate-mark into a new piece of silver.

The charm of old silver is very much the same as that of old china: it is the evidence of the care and thought bestowed upon each individual piece, the outcome of personal taste and talent on the part of the silversmith himself that makes it a thing apart, quite distinct from a score of articles produced with mechanical exactitude.

There are three classes of collectors of silver—those who collect it for its own value, those who look on it as an ornamental asset for house and table, and those who care merely for the trifles that fill up a silver-table and give brightness to the drawing-room. The first class, naturally, is not a very large one, for the silver which they consider worth collecting is confined chiefly to Elizabethan, Stuart, and very early Georgian times, and therefore of great value and scarcity; anything more recent is hardly considered by them. Nevertheless, the silver of the second half of the eighteenth century is quite fine enough for most people, and it is full of small objects which the trifter delights in.

Caddy-spoons, for instance, present far more



OLD OAK SPOON RACK, WITH CARVED
TOP ABOVE A NARROW BAND
OF INLAY.



OLD OAK YORKSHIRE SPOON RACK.

IN THE COLLECTION OF MRS. SKINNER

SILVER AND SHEFFIELD PLATE 169

variety than Apostle spoons, and may be
picked up with care for half a sove-
Caddy- reign or so.
Spoons

The most attractive way of showing off spoons is to hang them in one of the quaint old spoon-racks shown in the illustration. These racks, generally of oak, can still be found in farmhouses in the north of England, Yorkshire and Cumberland being favourite counties for them, and luckily the dealer does not as yet appear to have knowledge of them. They were originally hung in the house-place, and the spoons and forks, then quite an elegant luxury, hung handle downwards in the slits in the racks. Afterwards, doubtless, they were found convenient for the good man's church-warden pipes.

The caddy-spoon is not of very ancient origin; it came in when the flat-bottle china and silver teapoys, with their narrow necks, went out, and wooden or straw-work caddies took their place. The shell scoop or the leaf, with stalk for handle, were the favourite designs to begin with, then shovel-shaped spoons became general, usually with wooden or mother-o'-pearl handles. The variety of design is wonderful, chasing and embossing being employed

with great ingenuity on the bowls, whilst hardly any two are alike. Many were not hall-marked at all, or the marks may be so blurred and worn by constant use as to be indistinguishable.

Nutmeg graters and vinaigrettes have a special old-world charm about their very names.

**Nutmeg
Graters and
Vinaigrettes** The former were carried by fashion-ables of both sexes to grate the nutmeg which they liked sprinkled on junket, or in their favourite posset cups. They are mostly barrel-shaped, or fashioned like an apple or pear. The vinaigrette was a most necessary adjunct to the toilette in the late eighteenth and early nineteenth centuries, when it was considered the correct thing for a lady to show symptoms of fainting on occasion. The little boxes with a grating inside—through which the essence contained in a saturated sponge could be inhaled—are of all sorts and conditions. Some are quite plain, others have delicately chased or monogrammed tops, or views engraved on the lids; others, again, are of fantastic shapes. The vinaigrette was the descendant of the old pomander, and the forerunner of the mid-Victorian smelling bottle; but whereas the vinaigrette is accessible to the most modest purse



A MINIATURE MAHOGANY STAIRCASE, AS A
STAND FOR SILVER TOYS.





MINIATURE MAHOAGANY BUREAU.

12 INCHES HIGH, WITH SILVER TOYS.



MINIATURE BUREAU.

ABOUT 12 INCHES HIGH.





OLD WOODEN CHEESE TRAYS AS A STAND
FOR SMALL FIGURES.



SILVER AND SHEFFIELD PLATE 171

for a very small sum, the real old genuine pomander is very scarce indeed, and it means a lot of money to come by one at all. The pomander was round, and often of china, and contained a wonderfully strong-smelling ball, compounded of spices and pungent scents which could hardly fail to bring round the most upset of ladies.

Miscellaneous Objects Silver boxes of all kinds find a ready place on the silver-table, or amongst the nooks and crannies of the toy furniture such as is here illustrated. Some of these little pièces were made by the great cabinet-makers themselves, and are perfect in detail and finish. Bureaux, chests of drawers, sideboards, tables, and staircases are to be found no higher than a foot, and to match them many of the potters of the latter half of the eighteenth century—Wedgwood in particular—made miniature china services, which, displayed on the furniture intended to go with them, look charming. The silversmiths followed the same plan, and manufactured miniature tea services, etc., so that the collector who specialises in this particular toy field has plenty of variety to go upon.

Bonbonnières, snuff-boxes, and *étuis* were

objects on which the utmost skill was lavished. Snuff-boxes in particular were so much selected as gifts from kings and princes to mark especial esteem, that they are not so often found in anything so ordinary as silver—gold and jewels, inlaid tortoiseshell, and enamels being nearer the mark. It was a distinguishing mark of the man of fashion that his snuff-boxes should be as magnificent and his collection of them as large as his means could compass.

Spoons are of such variety and of such handsome patterns generally, that they will always be a favourite subject with the collector. The age of a spoon is best shown by its bowl, the older spoons having the bowl wide at the tip and narrow where it joins the handle; whilst the later spoons show the bowl wide towards the handle and narrow at the tip. The handles of the earlier spoons are usually square or many-sided, not round or flat. These earlier handles seem to stick into the bowl; later on the handle was soldered on to the back of the bowl, tapering down to a fine point. This form gained the name of "rat-tailed" spoon, and continued to be the prevailing type until about the middle of the eighteenth century. Then the handles widened

Spoons in
General

SILVER AND SHEFFIELD PLATE 173

out towards the tops and began to be ornamented, whilst the bowls became oval in shape.

Apostle spoons are the ones most eagerly sought for, though I think, if the truth were

**Apostle
Spoons** always spoken, it would be owned that they interest more for their rarity and history as curiosities than for real beauty. Their origin and age are some-

what vague ; but, without doubt, they were first used as christening gifts, the spoon being a very favourite present with godparents before the silver mug of Victorian days, and as the child would be placed under the protection of some special saint, the introduction of the figure of an apostle at the top of the handle would follow as a matter of course. If the godparents had a superfluity of this world's goods, they would give a set of spoons, of the whole twelve of the apostles, or a set of thirteen, the extra figure being of our Lord, or of St. Paul.

So important were these spoons considered that they were handed down by will for generations. They are supposed, too, to be the first pieces of silver plate to receive the English hall-mark. They were made in complete sets towards the beginning of the sixteenth century, though single specimens were made before that

time, and they continued to be manufactured till close on the eighteenth century. What has become of them all it is difficult to imagine, but that they are rare it is easy to guess from the prices given. A set of thirteen, dated about 1536, fetched close upon £5,000 in 1903, and another set of later date sold for over £1,000 in 1901. Even single spoons are of considerable value.

The figures are not always the same ; but St. Peter with his keys, St. James the Greater, St. Andrew, St. John bearing the cup of sorrow, St. Philip with a cross (the emblem of his martyrdom), St. Bartholomew with a knife (symbolising the method of his death), St. Thomas with a spear (the weapon by which he died), St. James the Less, St. Matthew with a purse (recalling the fact that he sat at the receipt of custom), St. Simon Zelotes, St. Jude, St. Matthias (sometimes replaced by St. Luke or St. Mark), and St. Paul with the sword by which he was beheaded, are the most general. Sometimes Judas Iscariot replaces one of the twelve. There is generally a flat round top to the heads of the figures, which may be meant to suggest a halo.

Of the same type are the Maidenhead spoons, which have a woman's figure at the top of the



NORWEGIAN SILVER
CANDLESTICK.



OLD SHEFFIELD CANDLESTICK WITH
SNUFFERS AND EXTINGUISHER.



SILVER AND SHEFFIELD PLATE 175

handle, most likely intended for the Virgin Mary. These spoons are most rare.

Silver candlesticks are always of great decorative interest, though as their origin is not very ancient, they do not appeal very

**Candlesticks
and Snuffer-
Trays** strongly to antiquarian collectors. They did not come into general use

until the eighteenth century, those of the Queen Anne type now being considered the most valuable. These have usually octagonal bases, with many-sided swelling stems, are very quiet in design, and show that strong sense of suitability which is apparent in Queen Anne furniture. Later on come the classic flutings and mouldings of the Adam period, and finally the shape is covered with raised decorations and floral ornamentation.

Snuffer-trays belong to the same period and though the snuffers themselves are now seldom found, plenty of trays remain to bear witness to their original purpose. Of these, the prettiest have raised sides of pierced filigree work, with a loop handle at one side ; the more ordinary are flat, with beaded or chased edges, and are oval or oblong in shape. These trays now generally find a place on the table for sweetmeats, or are used as ash-trays.

Potato rings, open circles of pierced silver, are of Irish origin, intended to hold the wooden bowl in which potatoes "in their jackets," were served. They are usually ornamented with a fancy subject, the one illustrated having a peasant piping to his flock, whilst a peacock is introduced amongst the foliage and a plain shield is left for the engraving of monogram or coat-of-arms. The ring shown in the illustration stands on an old silver cross, which was formerly in use under silver dishes, and had a small spirit lamp in the centre to keep things hot. These crosses, both in silver and Sheffield plate, command good prices whenever they come up in the sale-rooms, which is but seldom.

In the Holbourne Museum, in Bath, are examples of covered potato rings, which are very rare, the covers being dome-shaped and of pierced work. Nowadays the potato ring does duty as a flower stand for the table, or is used as a base on which to stand a china or silver bowl.

Among the most beautiful objects of the silversmith's art during the eighteenth century were cake baskets, and their smaller relations which were used for sweets and little rout cakes. The prettiest



OLD SILVER POTATO RING ON OLD SHEFFIELD DISH CROSS.



of these have delicate open-work-sides, or are made of silver wire, a favourite design being a trelliswork of wire overlaid with a graceful grape and vine-leaf pattern, or floral trails, with handles to match. Though the making of cake baskets is still a flourishing industry, their best days were in the second half of the eighteenth century; as the nineteenth century drew on, they became more massive, generally solid, and enriched with raised work and embossed edges.

No article of silver has descended from such high estate as the salt-cellar, and now it is so unimportant a detail in regard to
 Salt-Cellars size and cost that "there is no man to do it reverence." But in Tudor times, the salt-cellar was a massive piece of silver, which occupied the place of honour in the middle of the table, and the position of the guest was above or below the salt according to his rank. Salt has always been regarded as emblematical of whatever gives zest and savour to life, hence the expressions "the salt of the earth," and "to be worth one's salt," and hence the importance attached to the vessel which contained it.

From the fine structure of Elizabethan date, the salt-cellar passed through the still

handsome transition stage of the Queen Anne type, with ball feet, and solid plain body, to the filigree shape, lined with glass of the late Georgian times, and as such we are most familiar with it.

The downward trend of the silversmith's art from the strong, virile shapes and designs of a more robust age towards the confused and over-elaborate tendencies which obscured their judgment towards the finish of the Georgian era is well exemplified in the teapot, coffee-pots, and sugar basins of the time. The plain shapes, exactly suited to their purpose, the flutings of the Queen Anne period, and the delicate chasing of George II. silver command admiration for their good taste and appropriateness; but when we compare them with the distorted shapes and the intricate mouldings which render cleaning difficult, of later pieces, it is not to the advantage of the latter.

Hall-marks are all important in determining the age of silver, and everyone who has any old silver should be familiar with them. Chaffers' Handbook is available to anyone. The story of the origin of the marks is an interesting one. Very early a body of workers in precious metals deter-

Tea and
Coffee Pots

Marks



EARLY XVIII CENTURY SILVER CRUET STAND.

IN THE COLLECTION OF THOS. SKINNER, ESQ.



SILVER AND SHEFFIELD PLATE 179

mined to select a sign by which it might be known that the metal used was good and up to standard weight, and so in London the leopard's head was chosen ; to this the maker's mark was added, then a date letter by which the exact year in which the piece was made can be told ; then the lion passant—which was for a short period at the end of the seventeenth century discontinued in favour of a figure of Britannia—and finally the sovereign's head was added. The leopard's head began its existence uncrowned, but it soon assumed a crown, and was not again uncrowned till the nineteenth century. The shield in which it is enclosed has altered in shape several times. The date mark is the all-important one ; the alphabet has been gone through many times since first a letter was selected to mark the year, but the type and characters vary for each cycle, and so does the shape of the shield in which they are enclosed. The last four letters of the alphabet were never used. The heads of the three male sovereigns all look to the right, but the Queen's head looks to the left ; George III. looks like a Roman emperor, but the bluff face of the sailor king is easily recognisable. These are the duty marks, and are now abolished.

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Different towns had different assay marks (London, of course, being of most importance). Many of them have died out ; but Sheffield still uses its crown, Birmingham its anchor, and Chester—almost as famous for the old silver to be found within its ancient walls as it is for these same walls and its Rows—its three sheaves with a dagger between. Exeter silver also was famous, but its assay office was closed some years ago. Edinburgh has a castle and thistle, Dublin a crowned harp and a figure of Hibernia. Collectors justly value good specimens of plate bearing provincial marks as introducing variety amongst their specimens.

The eighteenth century has to its credit yet another subject of interest to the collector, for it saw the rise of the beautiful old Sheffield rolled plate industry, which, however, had but a comparatively short life ; for it came into being in the middle of the eighteenth century, and expired before the middle of the next. The manufacture was unique, and fine specimens now often fetch more than solid silver pieces, so admired are some of the shapes and designs. It was an expensive process originally, though the actual cost of materials was small ; but the work was

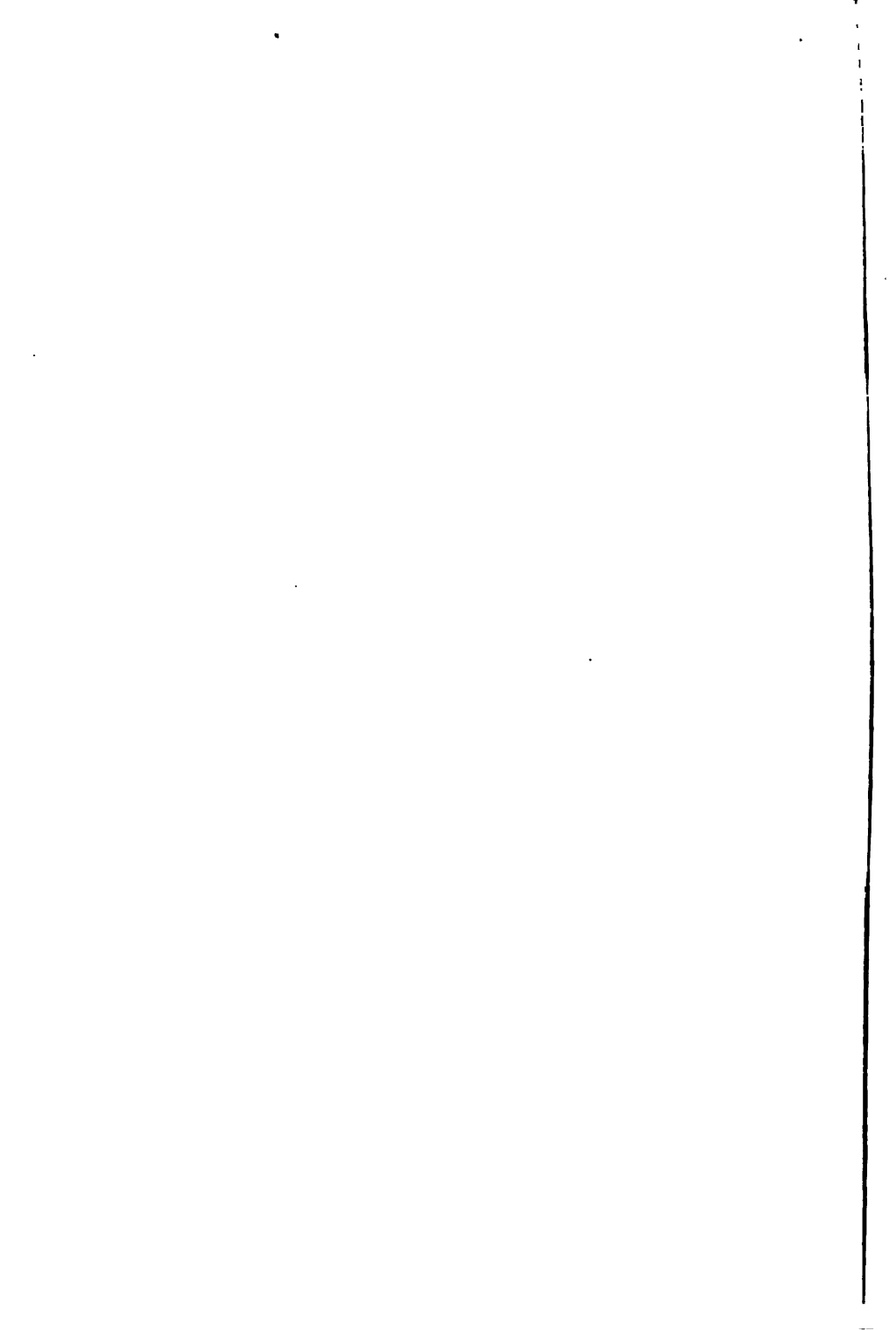
Old
Sheffield
Plate



OLD SHEFFIELD PLATE BASKET.

IN THE COLLECTION OF THOS. SKINNER, ESQ.





SILVER AND SHEFFIELD PLATE 181

intricate, and required time and care, and the workmen were skilled and had to be highly paid.

In making a piece of Sheffield plate, a sheet of silver was rolled, hammered, and fused on to a sheet of copper. It was then shaped, and the feet and handles, etc., were afterwards added; the edges and rims which are so noticeable a feature on trays, salvers, and bowls in Sheffield plate were often of solid silver and put on afterwards. The designs are chiefly of the massive embossed order, such as is found in contemporary silver, but trays and cake baskets often show pierced edges and open basket work.

Urns with solid carved feet, teapots, and suites with fluted sides, wine-coolers, candelabra, and candlesticks, snuffer-trays, bottle coasters, cruet stands, and dish-covers are only a few of the articles turned out in Sheffield plate, all in accord with the solid comfort which was a feature of English life under the late Georges. How well-made they were may be judged from the fact that many of them to this day look as good as new, in spite of constant wear. It should be noted by owners of such pieces that should the copper ever show through—as it may do on exposed portions—the piece must never be re-silvered, or its value as a genuine antique is gone.

The maker's private mark, or adopted device, is sometimes found on large pieces of plate, but seldom on the smaller ones ;
Sheffield but there is no date mark as in solid
Marks silver. One of the best-known marks is a bell, originally used by Messrs. Roberts and Cadman, and then by their successors, Messrs. Sissons. One of the present members of that firm has written a booklet on the subject of old Sheffield plate, which should be helpful to all collectors, for very little has hitherto been written upon the matter.

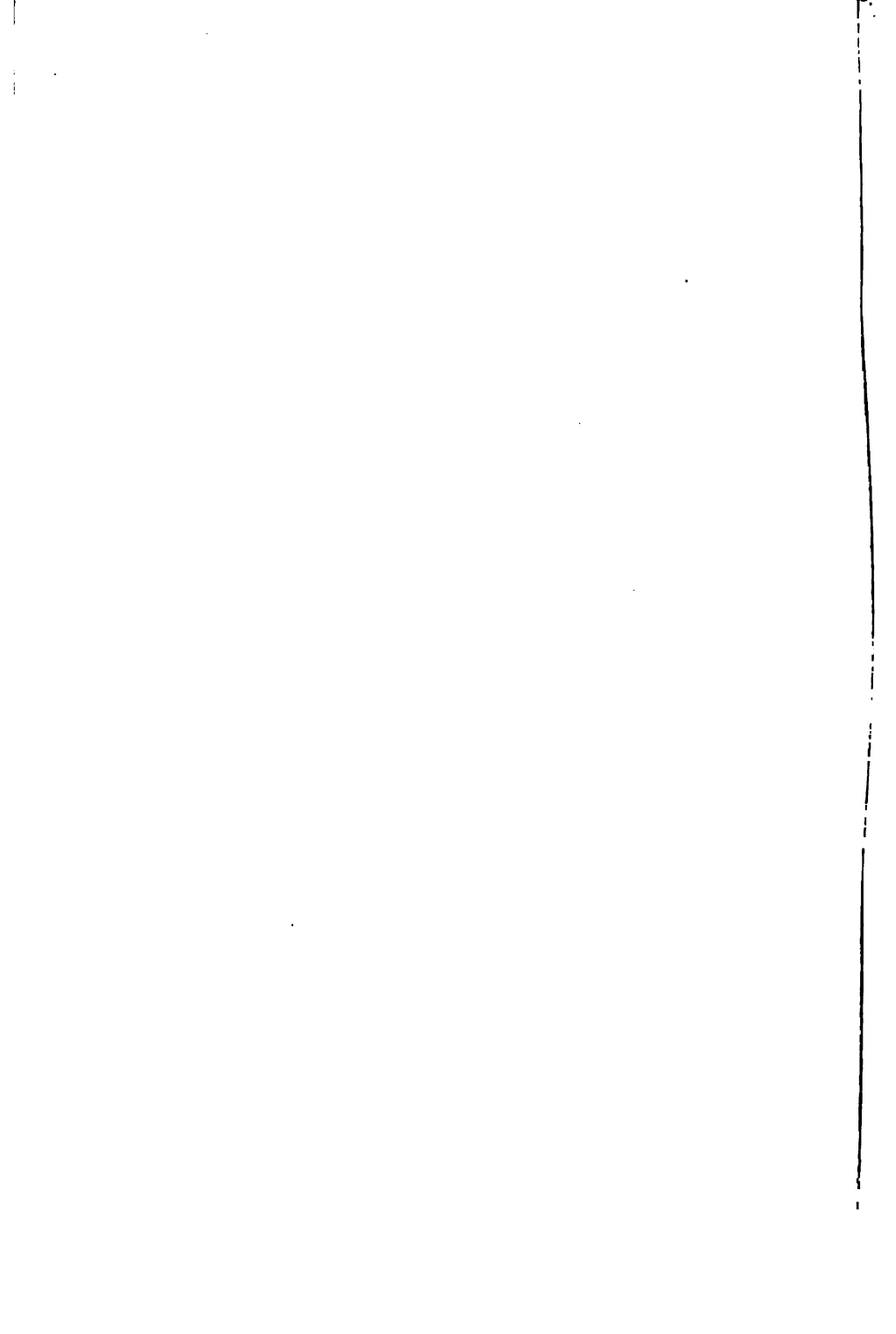
Mr. Sissons gives two very simple guides by which genuine old Sheffield plate may be identified. First, there is the silver shield, which is found let in on most of the larger, finer pieces. This was purposely made of solid silver, for if the crest or monogram were engraved on the plated surface the marks might go through to the copper. Secondly, there are the silver edges which were used to conceal the soldering on of the mounts and to hide the copper edges.

If a piece of Sheffield plate be bought with a guarantee, the word " old " is a most essential addition, for it may be Sheffield plate right enough, but not what we understand as such when alluding to the old silver-covered, copper-bodied manufacture of one hundred years or more ago.



OLD SHEFFIELD PLATE BOTTLE COASTERS.





CHAPTER XIII

OLD GLASS

Venetian Glass—Eighteenth-century English Glass—Wine Glasses—"Rummers" and Mugs—Cut Glass—Celebrated Factories—Hints as to Forgeries

THE manufacture of glass is of such honourable antiquity that the exact date of its origin is lost, but the Phœnicians are known to have made it many hundreds of years before Christ, and are supposed to have introduced it into this country long before the Romans brought it over along with other arts and crafts. Nothing nearer perfection in glass, nothing richer in colour or more eloquent of cunning artifice has been achieved, such as was evident in the Roman glass of the best period. Unless it be that of Venice. Though the latter cannot boast of anything like the antiquity of the glass of the great bygone Empires, it attained perhaps the greatest celebrity, and exercised the strongest influence over the later history of glassmaking.

No one who has seen and admired the characteristic products of the Murano works, the opalescent tints, the graceful shapes, the twisted curves and fantastic ornaments which the glass-blowers of the sixteenth century delighted in—just as do the modern workers—can doubt that here was an art truly born of environment. From looking on his fairy city, from the minarets and cupolas of St. Mark rising as if in ecstasy to break into a marble foam, and toss themselves into the blue sky like sculptured spray (as Ruskin describes it in his "Stones of Venice"), from the blue mirror of the Adriatic, from the myriad reflections in the still waters of the lagoons, the Venetian glass-worker evolved the idea of his lovely art, and made it the most fitting to be associated with the name of Venice.

The typical Venetian glass belongs to the sixteenth and seventeenth centuries, and is far more familiar to us than the earlier Byzantine kind and the thicker enamelled glass. It fell under a cloud and deteriorated when the fortunes of the city of the Doges were at a low ebb, but the nineteenth century witnessed a healthy revival of the old art.

For a long time the Venetians held the

secret of "avanturine," the beautiful substance like molten gold that decorates vases and goblets ; it was made by mixing filings of copper and brass with specially prepared glass. Mirrors, too, were a speciality of the Venetians, framed in glass, and were found in many of the houses of the richer English families, brought over by the trading galleys from Venice, till the enterprise of the French and English cabinet-makers with their carved gilt frames, in the eighteenth century, put an end to the demand for them. And not only to them, but to imported glass

**Eighteenth-
century
English Glass**

generally, for the English glass-workers suddenly woke up to the fact that they must keep in with the general excellence that distinguished all departments of art in the eighteenth century, and gave us the glass which the English collector esteems more highly than any other. Undoubtedly it is the rich faceting which the thickness of English glass permitted, and the vagaries of wine-glasses and "rummers" which have taken captive the collector's fancy ; but there are those who question whether, after all, these equal in interest (they do not compare in real artistic value) the elegant, inspiring Venetian glass, or the richly

tinted German and Bohemian glass of earlier date. But the great thing is that it is English : made by contemporaries and compatriots of the men who made the walnut and mahogany furniture of the period, with which it accords so well, or who solved the mysteries of pottery and porcelain, and who wielded brushes or graving tools during that fertile eighteenth century.

Most of the English glass of this period is of the useful kind, and by far the larger portion of it consists of drinking glasses. Considering their fragile nature and the purposes to which they were put, it is wonderful there is so much surviving as there is ; but all is not old glass that glitters, and frauds are more numerous here, perhaps, than in any other branch of collecting. Glass is a difficult thing to buy haphazard. Wherever possible, where the chance offers of getting it from its original home, where its environment is a hint as to its age, and its history is authentic, it is wise to take that opportunity to acquire it.

The wine-glasses of the eighteenth century are the chief objects of the collector's attention. Their enormous variety and the evident pains lavished on them are partly accounted for



CUSTARD OR JELLY
GLASS.

WINEGLASS ENGRAVED WITH
THE JACOBITE ROSE.

"TEAR" STEM WINEGLASS.
FIRST HALF XVIII CENTURY.



when we consider what an important detail the wine-glass was in a period when drinking was almost a fine art, and toasts were considered the leading feature of an entertainment. It was the custom, indeed, when a toast to a highly placed and honoured person had been drunk, to shatter the glass, so that no lesser toast might be drunk from it.

**Wine-
Glasses**

Those who desire to go thoroughly into the history of drinking glasses should avail themselves of Mr. Hartshorne's monumental work on the subject ; the generality of people, however, rest content with understanding a little about the stems, bowls, and shape of the foot. In earlier glasses the foot, as a rule, is round, and what is called folded over at the edge, to strengthen it so as not to rest flat on the table, whilst the centre is raised high. Later glasses are flatter in the foot, and those manufactured towards the end of the century are often square in shape. Stems of wine-glasses are usually air-twisted—*i.e.*, a twist drawn out of an air-bubble and running spirally up the centre of the stem (the earliest kind of twist) ; then there are opaque twisted stems—like white strings—and coloured twisted stems (which are very

rare), and lastly faceted stems, coming at the end of the eighteenth and the beginning of the nineteenth centuries. Stems with what is known as a "tear," really a blown bubble, were common in the earlier part of the eighteenth century, and occur in drawn glasses—that is, those which look as if bowl, stem, and foot were all drawn out of one piece of glass, not put together separately. Such glasses were more in use among the commoner classes, and are called tavern glasses.

Bowls are roughly divided into three classes : straight-sided bowls—which are the oldest—bell-shaped and ogee or double ogee—an architectural term referring to curved moulding. The bowls were first engraved with popular devices, such as Jacobite emblems, much in request for glasses in which to toast the Pretender over the water ; or grapes, vine-leaves, roses, and hops and barley (these especially on ale-tankards). These ale-tankards or mugs, and "rummers" are worthy of interest ; they seem so much a part of the old English life of the eighteenth century.

"Rummers" are substantial glasses with large bowls on short round or square bases, in which a stiff portion of grog could be mixed,

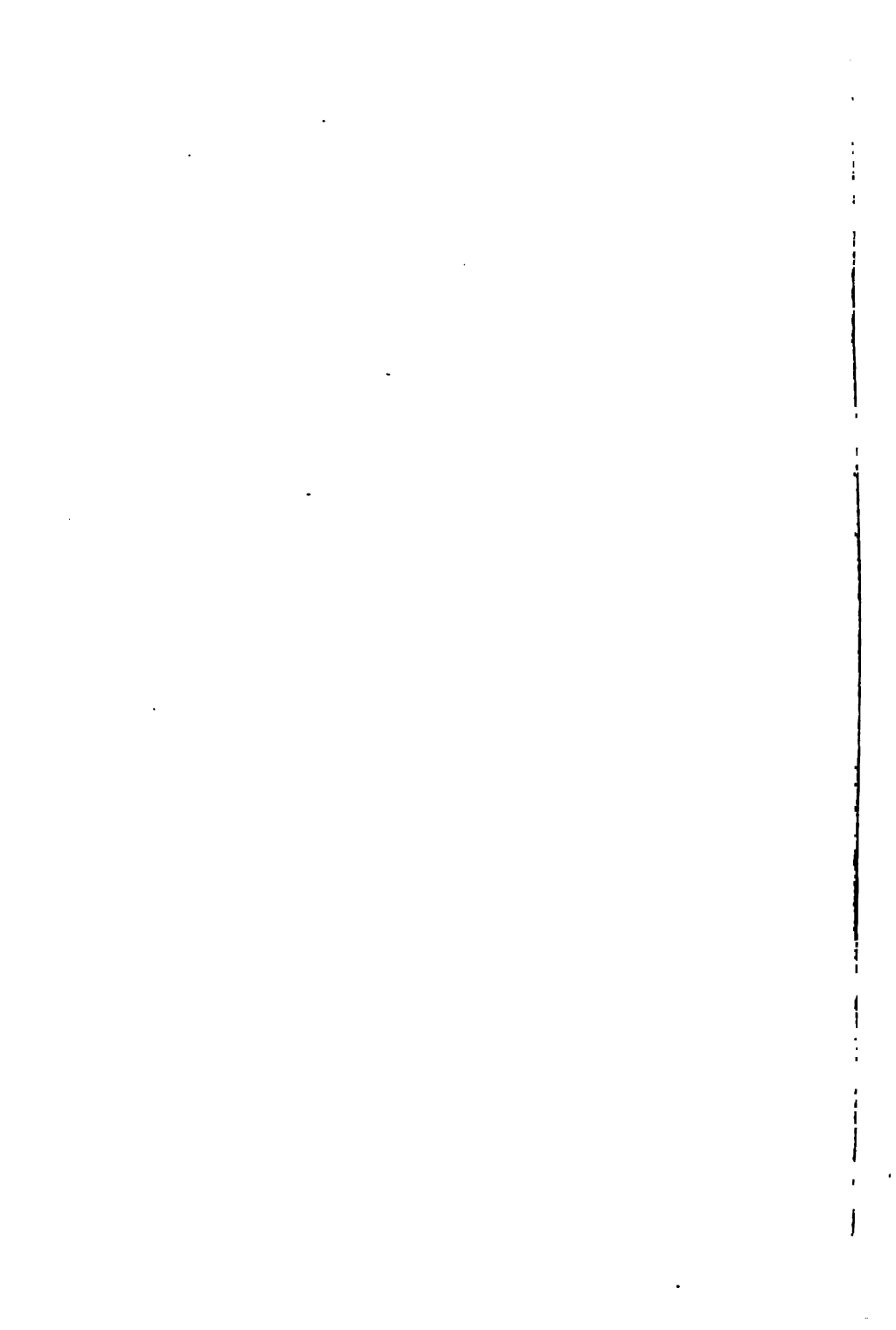


BOWL ON STAND.
XVIII CENTURY CUT GLASS.

VINEGAR FLASK.

TODDY LIFTER.





whilst the mugs or tankards with glass handles fulfilled the same purpose as pewter pots for ale or stout. They were generally "Rummers" rather roughly engraved, and often and Mugs bear mottoes or portraits of some national hero, the Navy, of course, being in the ascendant at a time when Nelson was striving to maintain for England her title as Mistress of the Seas. Glasses without feet are often a puzzle to the uninitiated, who conclude the foot must have been broken off. But this was not the case; they were made so of set purpose, the larger ones being known as "coaching glasses," being brought out, turned down, to travellers on coaches when stopping at an inn for refreshment, whatever liquor they were filled up with having to be drunk off there and then, as the glass could not be set down, except wrong way up when empty. Smaller ones were used in private houses.

Not until the close of the eighteenth century did English glass properly come into its own, and that was when cut glass was at its best. The depth and solidity of English lead glass permitted of this deep cutting, which showed up the prismatic tints of its sparkling brilliancy, and threw into relief

its deep shadows, and gained it a world-wide reputation. Glasses, and bowls, decanters, and jugs cut into diamond-shaped facets, or grooved out into curves and arabesques, form the finest complement to old silver one can imagine or desire, and full advantage of their brilliancy was taken by the Georgian dinner-giver when he set out glass and silver on his polished mahogany table, the mirror-like surface of which reflected back his prized treasures. All too soon this magnificent hand-cut glass was replaced by its machine-made semblance, and still lower did it sink when its former glories were aped by mould-pressed glass.

The collector need not confine himself to drinking glasses, except from choice, for the glass workers turned out many articles besides, though chiefly on the domestic side. Open-work baskets, on the famous pierced old salt-glaze pattern, were destined for fruit, scent-bottles of twisted coloured glass, liqueur flasks and spirit bottles, comfit stands, centre pieces and epergnes, pickle jars, and preserve glasses, salt-cellars, and pepper pots all afford opportunity to the collector.

There were several glass-houses scattered about the kingdom, the most noted being Bristol,

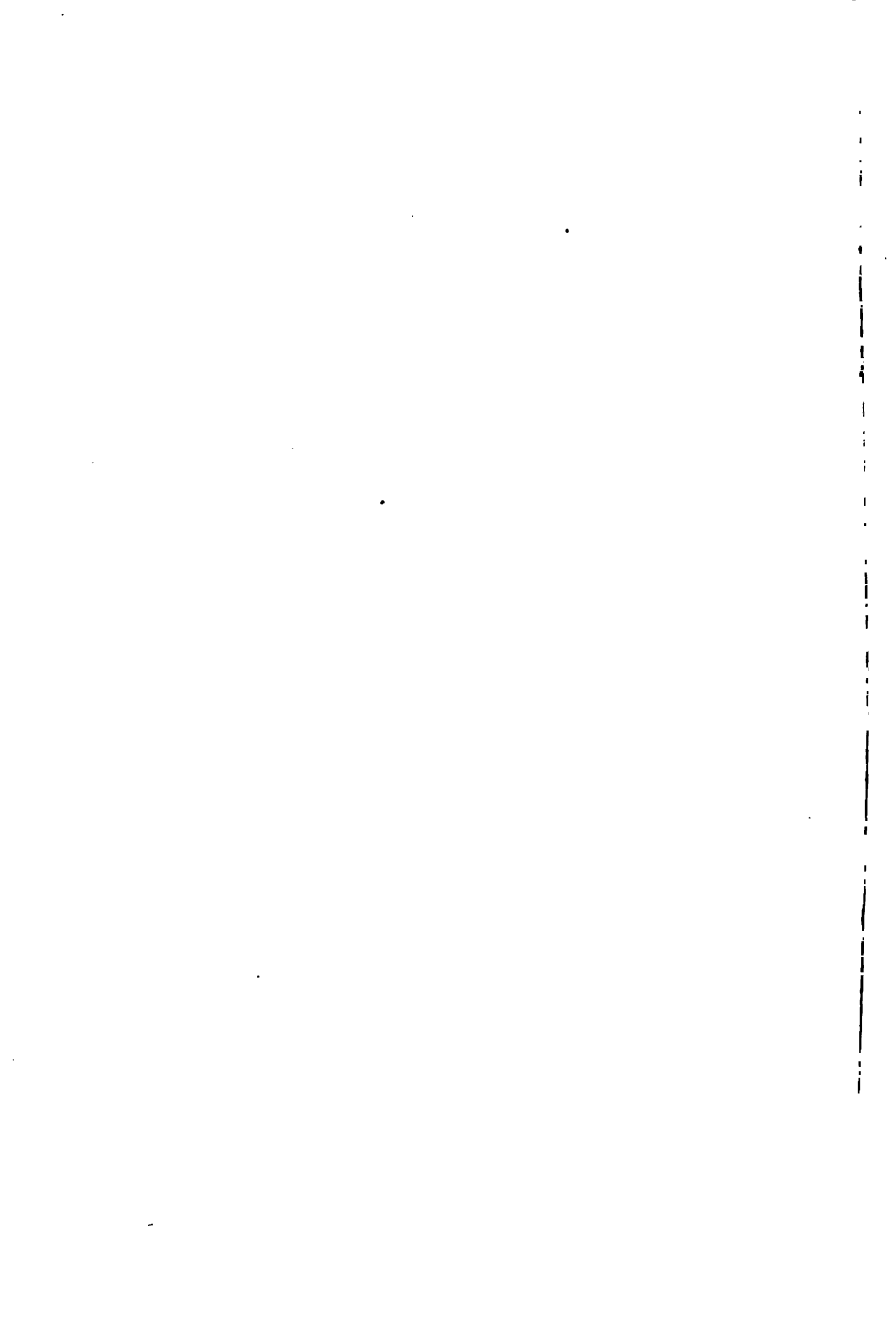


OLD WATERFORD CUT GLASS BOWL ON SQUARE PLINTH
IN THE COLLECTION OF MRS. SKINNER





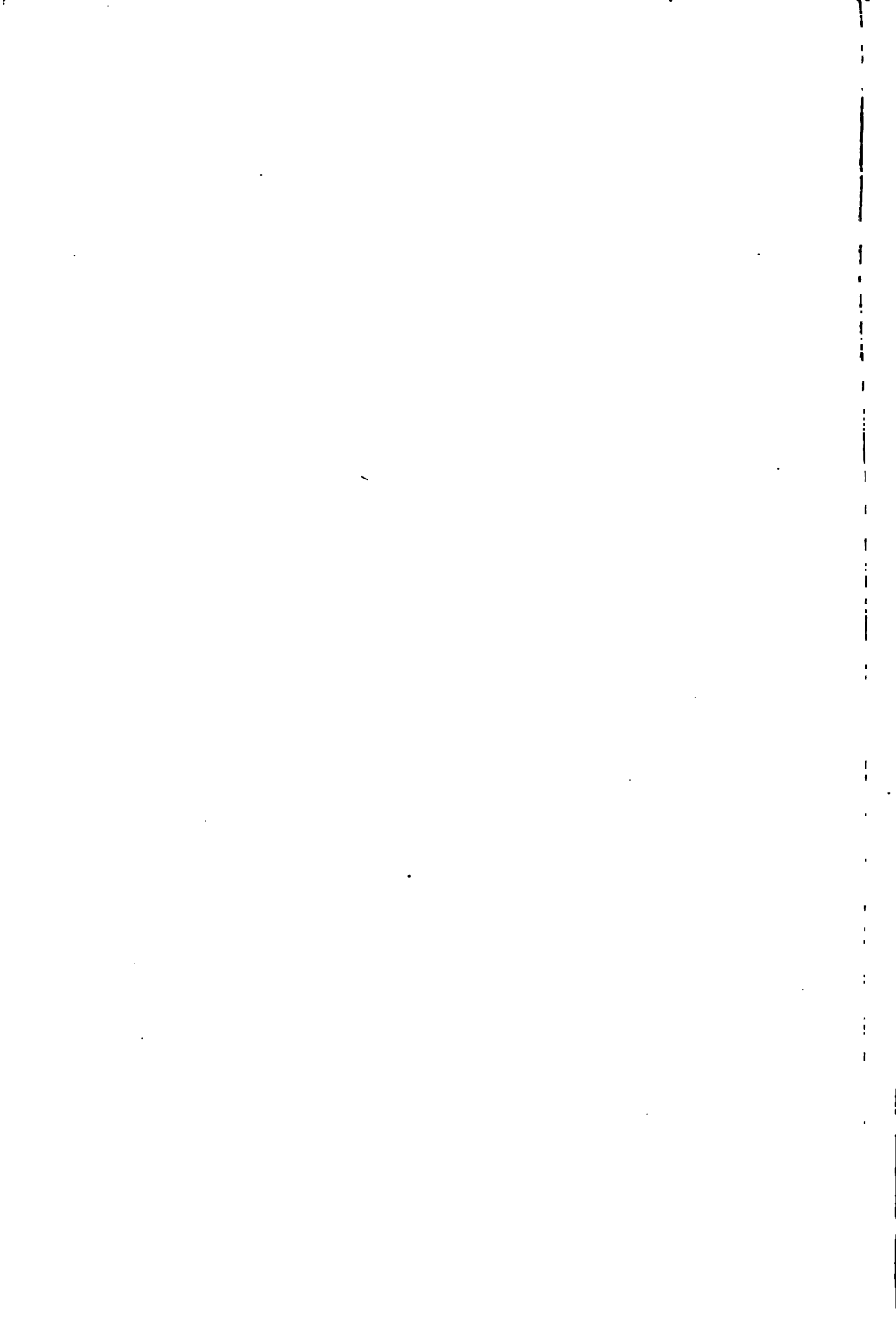
OLD WATERFORD CUT GLASS.





A COVERED BOWL OF OLD BRISTOL CUT GLASS.

IN THE COLLECTION OF MRS. EKINNER.



which specialised in an opaque white glass, not unlike its celebrated hard paste porcelain, ornamented with coloured glass or enamel. Bristol cut glass is rare, but very fine. The wavy glass, covered with coloured lines, is more common.

Celebrated
Factories

Other glass houses were at Sunderland, Stourbridge, Newcastle, Wrockwardine in Shropshire, London, Cork, and Waterford, the last-named producing glass which has become specially renowned for its depth of cutting and weight. Waterford glass has always a deep bluish tint about it.

Of Waterford glass is that very fine bowl here illustrated. Its square plinth indicates its late eighteenth century origin, and the cutting is extraordinarily deep and sharp. Waterford, too, are the high-covered goblet, and the deep celery vase shown ; but the round covered bowl on its shallow saucer is Bristol, the glass being whiter and clearer. A curious bit of glass is the piece on the right facing p. 188 ; it is a "grog-lifter," for syphoning out a small dose from the larger glass in which the drink was mixed.

It is difficult to advise the beginner how to avoid forgeries. Experience in feel and general

aspect is the best teacher in glass as in china, but a good test with wine-glasses is to tap the bowl with the nail, when, if old, it responds with a sharp bell-like sound; modern imitations do not ring true. The juncture of the stem and foot is another test; where the stem has been passed through the foot and broken off underneath, it will look rough and dirty in old glass, whilst imitations, unless very cunning indeed, are smooth. Glass, of later date than about 1820, like other things beloved of the connoisseur, is not of great interest to the collector.

Hints as to
Forgeries



1. The first part of the document is a title page. It contains the title of the document, the author's name, and the date of the document. The title is "The History of the United States of America". The author is "John Adams". The date is "1776".

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